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The 200-year-old DJ

The one thing that continues to differentiate *Mobile Beat* from other DJ publications is our total commitment to professional DJs; a commitment backed by years of experience. In fact, if you combine all the years of experience our staff has had playing the same types of jobs that you do, it's over 200 years! Many of our writers and contributors are still very active, working every weekend to build their businesses, just as you are. It's all this experience that makes it possible for us to give you the most relevant, up-to-date information possible. Information that you can only find in *Mobile Beat Magazine* or access during the seminars at the Mobile Beat DJ Show and Conference.

But that's not to say that we're perfect. Even with all those years of DJ experience, we still rely heavily on your feedback, good and bad, to keep us on track. As we start the new year, remember that *Mobile Beat* is your connection to the profession. It's your link to others just like you who know what it's like to play back-to-back weddings, have an amp turn to toast before a crowd of 200, or suffer through four hours of unreasonable requests from an over demanding client. On the other hand, your fellow readers also share the joys of the profession and the great feeling that comes when a sincere compliment is offered along with the check at the end of the evening.

Speaking of 200, this issue features our annual Top 200 list of the songs you said you played the most in 1997; it starts on page 24. Also in this issue is a landslide of equipment reviews (or "Scoops," as we like to call them) for you to feast your eyes on. You might as well get your checkbook out now because there is some definite pieces that say, "Buy me!" By the time you get this, it will be too late to include any on your wish list to Santa, but there's always next year!

It may say March on the cover, but as we put this issue to bed, it's still two weeks to Christmas and five weeks to the Mobile Beat Show in Las Vegas. So while you may have already said your good nights at your last holiday party of the year, it's never too late for one last holiday wish. So from all of us at *Mobile Beat* here's our hope for your continued success in 1998. Thanks for your continued support of our publication. We look forward to seeing you in Vegas!

Robert A. Lindquist
EDITOR-IN-CHIEF

Mobile BEAT
The DJ Magazine

February/March 1998 - Issue #44

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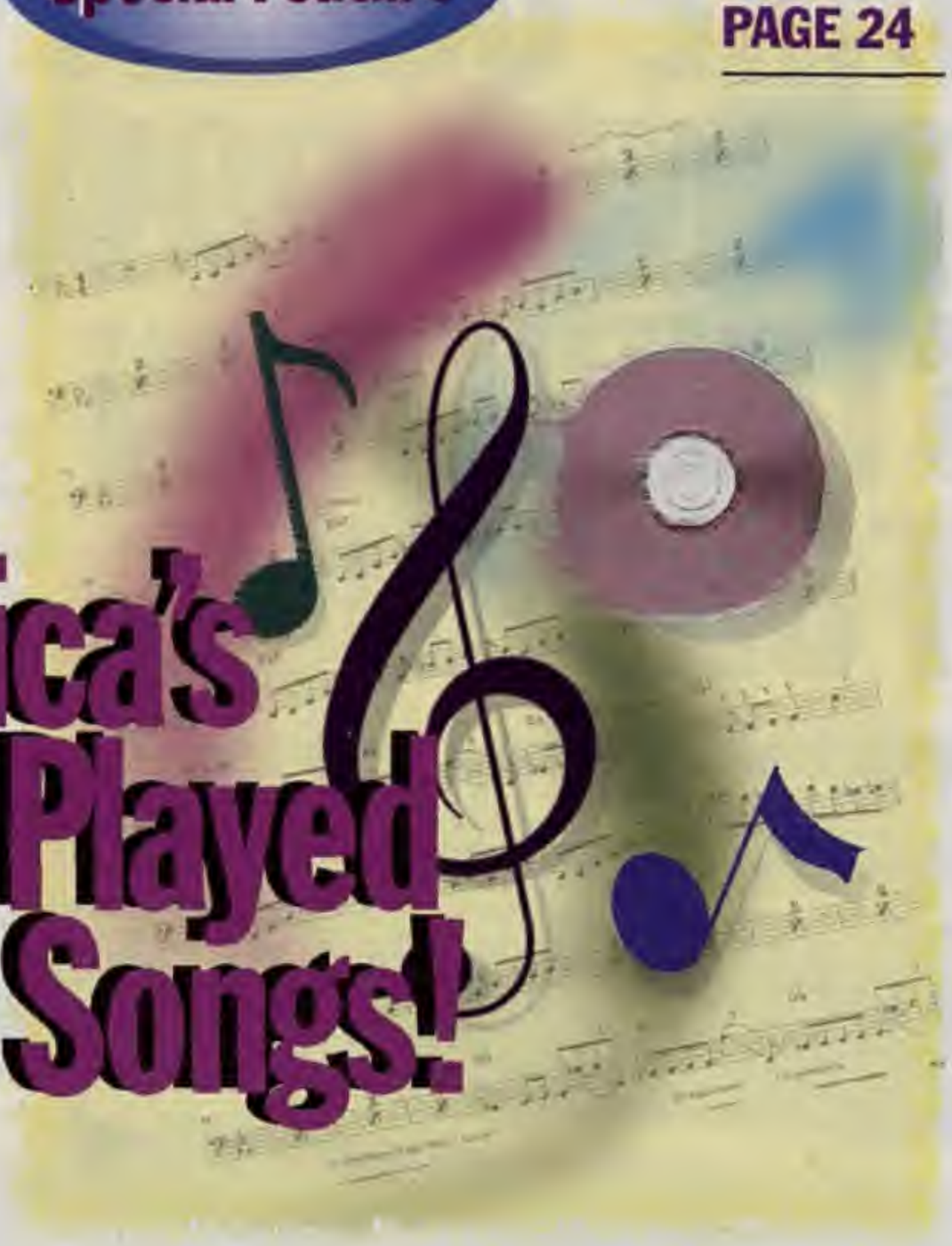
Mobile BEAT
The DJ Magazine

Special Feature

PAGE 24

Mobile Beat's Annual Top 200

America's Most Played Party Songs!

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FEEDBACK

WAV UNDERTOW

I just read Mark Johnson's article "Future Think" where he described many different mediums of storing music such as DAT, CD-ROM and hard drives. He also mentioned that, as of yet, the Internet is not a very viable means of downloading music because a 44.1k song four minutes long would require 40mb of memory and many hours to download. Unfortunately, he failed to mention the growing popularity of the MPEG Layer 3 (MP3) format.

This format has a 10-to-1 compression ratio over WAV files with virtually no quality loss. A CD-quality song four minutes long would only take about 20 minutes to download at 33k because the song would be 4mb rather than a WAV file's 40mb. If we were to record music in MP3 format on a CD-ROM we would get 10 hours of music. Not only that, the MP3 format plays on almost all platforms and seems faster than WAV files.

Clint Anderson, Orange, CA 92865

MY FILE'S SMALLER THAN YOURS

I stumbled upon your [Web] site from a link at Pioneer's site (salivating over their CD mixers). You're right about the CD being the next medium. Burners are getting really cheap (2x burners can run $300), and the music is available all over the net.

There's one thing, however, that you're overlooking in the new-age of music technology—MPEG compression. This is the same stuff (less the video), that is used by DSS satellite dishes to bring digital video/audio to homes. Being compression, it can stuff a whole bunch of CD quality sound into a *very* small package. The average song on a CD stored in raw WAV audio format on a computer will take approximately 50mb (five-minute song). Compressed with MPEG3 technology, however, this dwindles down to around 4.5mb. This is almost acceptable to download over analog modems of 28.8 speed capability—absolutely acceptable for ISDN. I have a CD burner, and I'm able to stuff around 160 songs in pure CD-quality sound onto a regular 74-minute disc. Uncompressed, this would be around 7gb of uncompressed space.

anonymous e-mail

TSK TSK

In response to "The Midi Mystery" (November 1997), it's obvious that [the writer] is very impressed with himself. I think it's time that *Mobile Beat*, once again, run an article that addresses the illegality of recording music as he is apparently so proud of. The last thing that he should do is brag about having a collection of 2,000 songs recorded on MD and also brag about networking with eight other DJs in his area who also use MD. The latter brag would imply recording each other's music! If I were him, I would be very worried about whether or not the RIAA watch dogs read "Feedback." If DJs continue to flaunt the copyright laws, we will NEVER be able to convince organizations such as the RIAA that we are a law-abiding group and that they should set up a licensing program that would allow us to record a one-time backup of our life blood music inventory. By the way, when 1997 ended I had performed 161 bookings as a single operator, none of them nightclubs or bars, and none of them using an MD or cassette (not brag, just fact).

Michael Knudsen, York, PA

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EDITED BY ROBERT A. LINDQUIST

Juice

The inside scoop on everything that matters

SOIREE IN SASKATOON

It was intended primarily as an event for the members of a local chapter of the Canadian DJ Association; but with over 80 delegates on hand, promoters of the Western Canada DJ Showcase have expanded their goals for next year. The event was held November 14-16 at the Sands Hotel in Saskatoon, Saskatchewan Canada. The Showcase, which was produced by Segué Productions (who also produce the popular spring DJ World show in Waterloo, Ontario) featured 12 exhibitors (from as far away as California and Toronto) and eight highly informative seminars.

"This was our first attempt at a Western Canada show and, although the numbers attending were not what we would have liked, we are confident we can develop and build a good annual DJ show for DJs in Western Canada," reports Jim Griffin, the show's producer.

The seminar package at the show was produced by Ron Finlay of the Canadian DJ Association in Toronto, and was well attended by the delegates. "It is obvious that the DJs want more education and networking opportunities in this show," added Finlay, "and we are going to expand this role for sure in these shows." (Report filed by Dennis Hampson.)

ADJA TO MEET IN VEGAS

The American Disc Jockey Association will be holding their first annual national membership meeting during the Mobile Beat DJ Show and Conference. The meeting will be held, Tuesday, January 20, 1998 at the show site, the Tropicana Hotel. The meeting will begin promptly at 5:30 p.m. and end at 7 p.m. It will be held in the main meeting room after the conclusion of the final Show seminar for the day.

MASTERING THE MIX

With digital technology now available at every level of the profession, the power to make or break a hit single is in your grasp. Top remixers are grabbing up to 30 grand for a single remix so it's no surprise that the studio is where a growing number of DJs are expressing their creativity. If "master of the remix" is among your career goals, start with a copy of "Remix Mastery" produced by Pro Sound and Stage Lighting of Garden Grove, Calif.

The 30-minute video, hosted by Richard Bonnen (a.k.a. DJ Spyderman), will walk you through all the basics of sampling, sequencing and remixing. There's a step-by-step explanation on how a remix is assembled and you'll see demonstrations of the latest tools in remix technology from Akai, Ensoniq and Roland. Cost of the video is $29.99 (plus s/h) and can be ordered by calling Pro Sound and Stage Lighting at (800) 945-9300.

RE-RECORDABLE CDS, FINALLY

The good news is, you will soon be able to purchase a CD player from Philips with multiple-recording capability for about $600. The bad news is, the discs you record won't play on current CD players. Designated as CD-RW (compact disc-rewritable), the new format employs a phase-change technology which allows them to be recorded, erased and recorded thousands of times. The difference between CD-RW and CD-R (write-once recordable CDs) is in the make-up of the medium.

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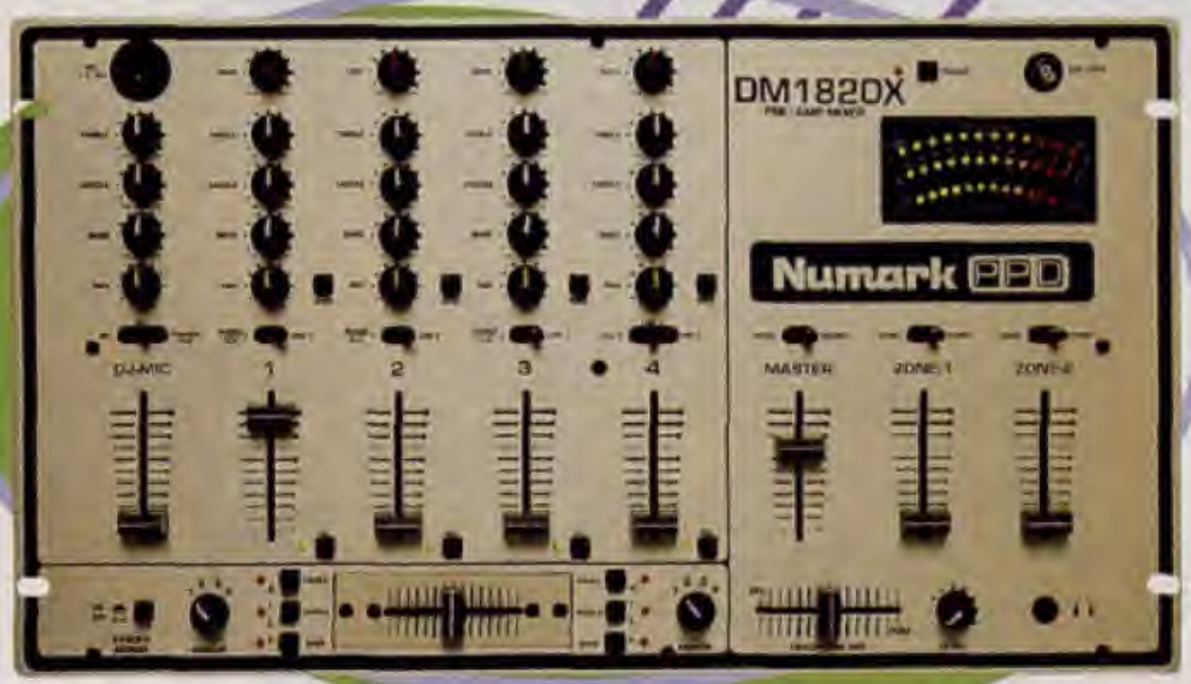

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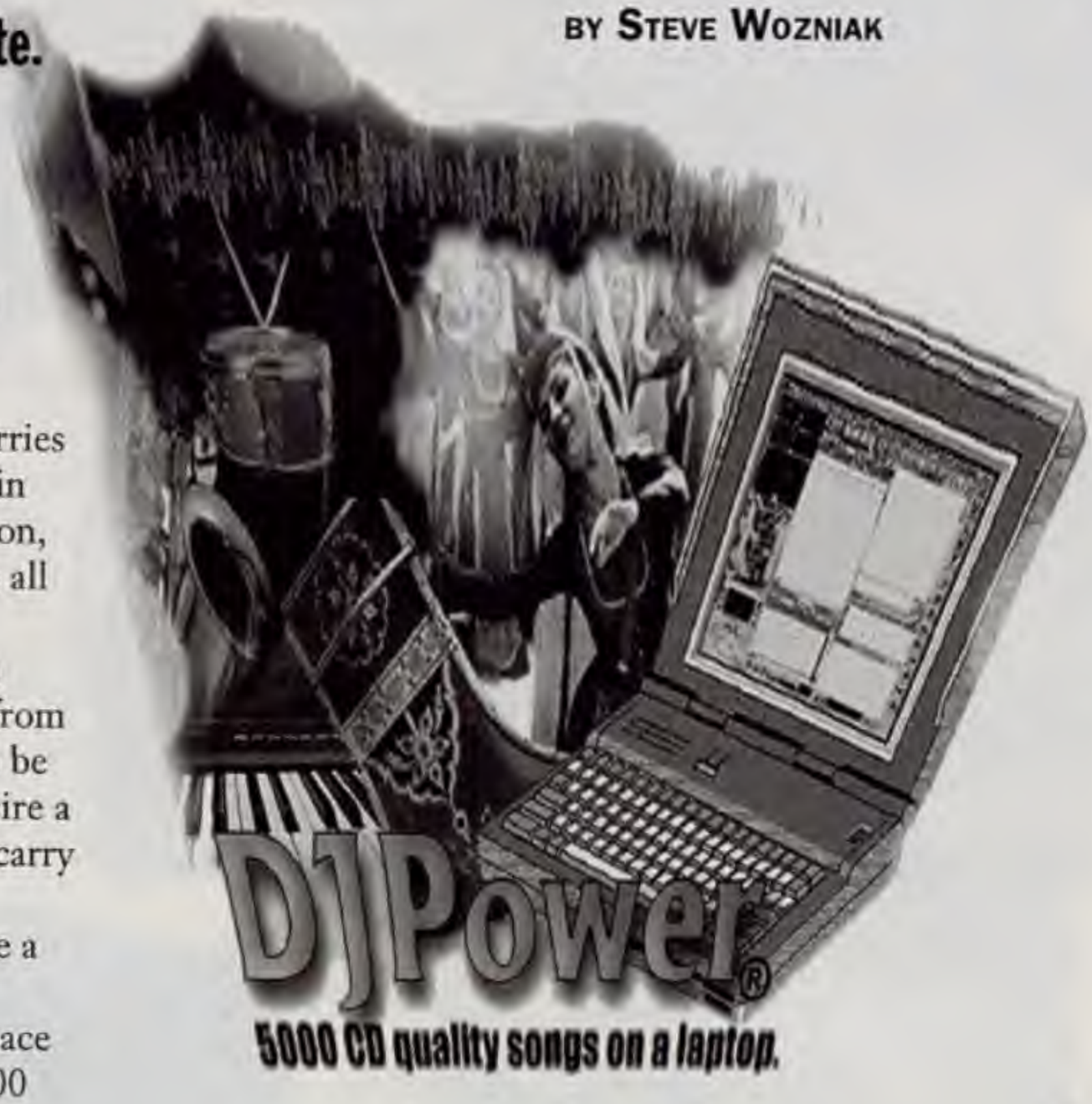
BY STEVE WOZNIAK



In the Blues Brothers movies (the original and, I would guess, the new one, *Blues Brothers 2000*), hen

Elwood hits the stage at the Palace Hotel, he carries everything he needs to make music (a harmonica) in one small briefcase handcuffed to his arm. Very soon, you, too, may find yourself walking into a gig with all your music in a briefcase.

DJPower is a new computer software program created to record and playback CD quality music from a laptop or desktop PC computer. It is designed to be used by mobile/club/dance instructor DJs who desire a high performance music carrier but don't want to carry thousands of CDs to each show.

Current minimum system requirements include a Pentium-powered computer, 166 MHz, 12x CD-ROM, a sound card, and appropriate hard drive space (one gb of hard drive space holds approximately 400 songs).

ON-BOARD STUDIO

To record music, a flexible recording studio is available in the software program. Individual songs are digitally extracted from a CD, compressed as regular WAV files, and then recorded onto a computer's hard drive in either mono or joint stereo.

Audio playback is achieved at 44.1kHz using a simple drag and drop operation. Songs can be mixed in any order using one of four combinations of fades and drops.

The operator has the option to enter song titles into a single data base, or into a number of subdirectories that they title. Additional song information (recording artist, length of song, beats-per-minute, style, year released, etc.) can also be included.

VIDEO OPTION

As an added bonus, video can be recorded onto a computer's hard drive using the DJPower software program. Later, this video can be shown at a sales presentation before a potential client.

DJPower is currently being used by Mobile DJs in the San Francisco and Silicon Valley area, and by folk dance instructors in the United States and Israel.

The software program retails at approximately $1,100 with one year of free upgrades. Discounts are available for multiple copies of the program. Special packages are available for purchasers preferring software and hardware setup packages, and recording services.

The product was officially released at the Canadian DJ Show held in November, where it won the "Best Technical Product" award. If you missed it there, look for it at the upcoming Mobile Beat DJ Show and Conference in Las Vegas (January 20-22).

For additional information regarding the DJPower software program, contact: DJPower, Saied Motaei; tel: (650) 964-5339; e-mail: saied@djpower.com; Web site: www.djpower.com

cont'd from p. 10

With CD-RW, a laser heats selected portions of the recording layer (a polycrystalline comprised of silver, indium, antimony, and tellurium) above its melting point (500-700 degrees centigrade). The crystals liquefy and cool almost instantaneously, leaving a spot that's less reflective than the surrounding area. When played back, the laser interprets the difference the same as the patterns of pits and lands on a standard CD. With each successive re-recording cycle, the laser first erases the existing information by reheating the layer to reform the crystals, like wiping clean a chalkboard. The disc is then ready for the next recording session.

The compatibility problem stems from the fact that the photodiodes for reading the CD-RW discs are far more sensitive than those presently installed in CD players. The discs are playable on current CD-ROM and DVD-ROM players, which makes them a viable medium for short-term computer applications. Audiophiles, however, will have to wait for the next generation of CD players to be able to play the discs.

MUSICAL MEMORIES

What better way to engrave the name of your DJ service in the minds of your bridal clients than with a CD of the best wedding music of all-time. "The Ultimate Wedding Collection," is attractively packaged in a hardbound book and has the look and feel of an embossed wedding album.

Performed by pianist Danny Wright, selections include Handel's *Water Music*, Pachelbel's *Canon in D Major*, Shubert's *Avé Maria* and Mendelsohn's *Wedding March*. A great way to say thank you for your business and, when personalized with the name of your service, a terrific way to maximize referrals. Remember, no one knows more bridal prospects than the bride you played for last weekend!

Wright's keyboard magic is no secret to lovers of good music. The Texas native has beguiled audiences throughout the U.S. since the release of his debut album, "Black and White," in 1986. In 1993 and 1994, he was named to *Billboard's* list of the "Top 10 New Age Artists."

For information on "The Ultimate Wedding Collection," contact Jana Olson-Collins at Jones & O'Malley at (818) 762-8353.

WINTER BREAK

The 1998 Winter Music Conference will be held March 7-11 at the Fontainbleau Hilton in Miami. For information, call (954) 563-4444.

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BY BOB POPYK

Getting the fee you want takes a little psychology.

When I started selling many years ago, I was terrified at quoting a price that I knew was on the high side. To make it easier, and to help overcome the fear of waiting for a response, I came up with sort of a cushion for my apprehension. I would quote the price, wait a couple of seconds until it sank into the customer's brain, and then say, "You're probably wondering why it's so cheap, aren't you?"

Once in awhile I would hear, "Heck no, that's a lot of money." But more often than not, I would hear, "We're really not sure what something like that costs," or "Well, it seems like we get a lot for the price." Both responses immediately lead into a discussion of value versus price. Once the shock of the price is past, it's easy to get into features and benefits and asking for the sale.

When a customer starts saying things like, "That's a lot of money," or "Your price is too high," your thoughts should go to: "Compared to what?" Are they comparing your fee to the DJ's down the street who only charges half your asking price, but also only offers half the service you do? If that's the case, simply point that fact out. To do this, of course, you have to know your competition.

CASE IN POINT

Recently, I stopped in at Saks Fifth Avenue in New York City to buy a couple of black dress T-shirts. You know, the kind worn underneath a blazer for that oh-so trendy look. Back home, the Gap has them for about $15. At J.C. Penney's, they are around $18. Geoffrey Beane charges about $20. On the rack at Saks, however, I could only find satin-finished T-shirts... at a mere $98! I looked at the price tag at least twice to make sure I was seeing clearly.

A clerk, who could've been a young Mike Tyson (only with better teeth and diction), came over and I asked him, "Do you have anything else like this?" He said, "Well, if you want something with style, you might try the sixth floor. That's our European collection. The elevators are to the left."

So I went up to the sixth floor. I should've known that as you ascend in height, the prices go up, too. There were fashions by all the best-known designers. The prices were the cutting edge of fashion as well. I went over to the Versace display and found a black T-shirt. I picked it up and saw the price tag—$545! I couldn't believe it. A clerk came over (this one looked like Niles from the show "Frasier") and asked if he could be of assistance. I was still trying to overcome from severe sticker shock. All I could think to say was, "I thought this might be long-sleeved." He instantly produced the same shirt with long sleeves from behind the counter. Of course, it cost a little more—$610.

TOP-DOWN SELLING

The $98 T-shirt was looking more and more reasonable, even though just a few minutes ago I thought it was outrageous. So I went back down to see the Mike Tyson look-alike. It was as if he was waiting for me. I told him about the T-shirts I had seen, and he took me over to another section to show me a Saks' line of shirts for $45. I bought six. It seemed like a steal. He then asked if I had a Saks charge. I didn't. He told me that if I opened one right then, everything I purchased that day would be an additional 10 percent off. So I did. He then suggested a couple of sweaters, a tomato-colored sweater vest... my purchases were piling up.

Just when I thought there was nothing else he could suggest, he said, "Hey, where's your umbrella? It's going to rain. Didn't you see the weather forecast?" I said I didn't have one. He said, "Come with me." We went down to the first floor (how expensive could it be, it was on the lowest floor?) to the department with umbrellas. He said, "Here, add this on. You need it. With your discount you'll save two bucks." Again, the salesperson made me feel like I was *saving* money, not *spending* it. I'd hate to tell you what the bill totaled.

If I had gone in and saw a $45 black T-shirt originally, without any assistance, I probably never would have bought anything. The store got my business because they know the secret of "top-down selling." Start at your highest price and work your way down until the client feels they got off easy.

WHAT A DEAL

Don't be afraid to tell customers the price for your top-of-the-line package. Help them put your price into perspective by comparing it to the cost of a live band. Tell them what they get: fog machines, light towers, confetti guns, karaoke, limitless music selection, non-stop music, etc. Before long, they'll agree that you're offering them a great deal.

I kept thinking about the black Versace T-shirt at Saks so I went back the next day with my camera and took a picture of me with the $545 undershirt. I asked the clerk how he could rationalize the price. He told me that since Gianni Versace was recently murdered, it would hold its value and could conceivably be worth more later. I told the clerk I still thought it too much. He confided in me that it was a little much. He said $395 would have been more in line. The bottom line is, whatever the price, someone out there will pay it—but only if you've got the nerve to ask.

Bob Popyk is publisher of "Creative Selling©," a monthly newsletter on sales and marketing strategies. Along with being a keynote speaker at the 1998 Mobile Beat DJ Show and Conference, his sales meetings and seminars are presented nationwide to major companies and industries. To request a free sample of his newsletter, call (800) 724-9700.

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Juice

AMERICAN DJ RECEIVES ACCLAIM AT LDI

The special effects created by American DJ Supply stand out even when the event is devoted to the latest in lighting innovations. At LDI (Lighting Dimensions International) held in October, American DJ was honored with the prestigious "Light Show of the Year" award in the small booth category. LDI recognized the American DJ show for its originality, visual excitement, technological sophistication and choreography that synchronized sound and light. The 10-minute light show was built around several new American DJ products including the Max, an innovative effect that features continuous 360 degree rotation, DMX-512 protocol, a high speed shutter (16fps), 120 rpm continuous pan, a 60 rpm continuous tilt and strobes in 20 dichroic colors plus white as well as 21 gobos. Also used were the X-treme/AS, Patend Light, and the Snap Shot with DMX/D protocol. For more information on the products featured in the award winning show as well as the company's complete line contact American DJ Supply at (800) 333-0644.

DBASE UPDATE

1. **Numark Industries** has moved to a larger facility 10 miles south of their former location in Providence, RI. The new address is 11 Helmsman Road, North Kingston, RI 02852. Tel: (401) 295-9000, Fax: (401) 295-5200.
2. For quicker access to **Pioneer's** Web site use: http://www.cddj.com

Third Generation DJ

DJs To Go, in Liverpool, N.Y. (near Syracuse) has been entertaining Central New Yorkers since 1980. Started by Rich Strage and his son Rich Jr., it has been a family run business since its inception.

Recently, Rich Jr. moved to Austin, Texas and took part of the business with him. His duties at the homefront were taken over by sister Hillary and husband Cliff. Their daughter, Emma Renee (born last April), will be the third generation of DJs to enter the company.

Grandpa Rich Sr. says, "We'll send Emma out on her first gig as soon as she stops teething on the CDs." Rich predicts that by the time that happens, she'll be carrying a laptop computer, modem and compact speakers... a DJ's dream come true.

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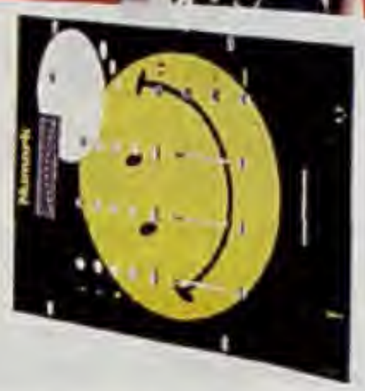
There's nothing more important than smiling for the crowd. To remind you to put on a happy face, Numark has introduced a smiley face decal for your DM1100, DM1260 or DM2000X mixer. If you'd rather have something a little less '70s, how about the patriotic look of the stars and stripes? Need something with a little more attitude? Choose the snarling guard dog. And if heavy metal and techno are your mix, there's a dusty skull. The peel and stick decals are easy to apply and re-apply and have punch out holes for all the controls. Available from Numark Industries, 11 Helmsman Road, North Kingstown, RI 02852. Call (401) 295-9000 for information or visit the Web site at www.numark.com



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Mobile BEAT

The DJ Magazine

Schedule of Events

Tuesday, January 20, 1998

Registration opens at 8 a.m.

Seminars: 10 a.m. - 5 p.m.

SHOWSTARTERS:

A Special 3-part presentation!

- Part #1 "DJ Show Survival: How to Get the Most Out of this Conference."
- Part #2 "Be Worth The Money" How to make your clients want YOU!
- Part #3 Our keynote speaker, Bob Popyk presents..."How to Increase Your DJ Business by 30% - Starting Next Month!" Learn how to maximize every opportunity to increase your bookings and profitability!

Also on Tuesday...

- "Kids From 2 to 22." Explore all aspects of the youth market, from kid shows, elementary and high school dances, to the college market.
- "IceBreakers." Tips and ideas to get your parties started and keeping them going.
- "Making Money With Trivia." Create nostalgia events, plus high school reunion tips.
- "Problem Solving Forum." A group of experienced profes sionals roundtable with you to troubleshoot DJ dilemmas.
- "Tech Tips and System Design."
- "Getting Your Price," Part 1. How to put a value on your own worth.
- "Motorized Soccer." The world debut of a new game.

Tuesday night 8 p.m. - 12 a.m.

Opening Night Party with Super Bowl-bound Nik and the Nice Guys. Nik's act is the ultimate in audience participation! Every DJ will learn tips tonight!

Plus! Special guest Christy Lane with a unique interactive medley of dance styles.

Sponsored by American DJ Supply.

Wednesday, January 21, 1998

Registration opens 9 a.m.

Exhibits open 11 a.m. - 6 p.m.

Sound and light equipment manufacturers, music dealers, and other DJ-related outlets will showcase their products.

Seminars: 10 a.m. - 5 p.m.

- "Wedding Performances - the Finishing Touch." Those additional details that make a truly polished show.
- "The DJ: In for the Long Haul." Ever wonder if you'll be a DJ at 60 years old? It's possible.
- "Dance For DJs: From A To Z." Cover all the bases of dance music and dance with Hillbilly Rick, Christy Lane, and Mike Mireles.
- "DJ Computer Technology." Part 1: On the net.
- "DJ Computer Technology." Part 2: On the GIG. (incredible new technology)
- "Karaoke: Alive And Growing."
- "Legal Warfare: Boot Camp For DJs." Entertainment attorney, Sheldon Starke, tackles legal issues.
- "Profit from P.R.; Getting Free advertising and Promotions." Market your services; minimal costs!
- ***Plus!*** Manufacturer Tech Demos!

Wednesday night 9 p.m. -12 a.m.

"The American DJ Awards Show." Free to all show attendees, others $35 cover if space available.

Sponsored by Gemini Sound Products.

American Disc Jockey Awards

Thursday, January 22, 1998

Registration opens 9 a.m.

Exhibits open 11 a.m. - 5 p.m.

Sound and light equipment manufacturers, music dealers, and other DJ-related outlets will showcase their products.

Seminars 10 a.m. - 5 p.m.

- Special Guest, Doug Cox will enlighten you with, "The Ride of a Lifetime." Learn to use the power of your profession!
- "Mobile Mixing: Yes You Can!"
- "Working With The Competition." Getting along with other companies in your local area; networking or association?
- "Single Operator Forum." Dealing with the issues unique to one-person operations.
- "Multi-Systems - Options And Ideas." Training, keeping, paying your employees; franchising.
- Getting Your Price: Part 2. The secret formulas" Knowing the true costs of running a DJ service will help your bottom line.
- "Small Town Promotions." Unique ideas that can be applied to market your services in smaller urban and rural markets.
- ***Plus:*** Manufacturer Tech Demos!

Thursday afternoon

CD Swap Meet! Attendees will have designated area to shop and swap! Bring what you don't need and make some quick cash! Music only. No dealers or reps please.

Thursday night 8 p.m.-till?

Closing party at The Beach, Vegas' hottest club.

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NOTE: Seminars are available on a first-come, first-served basis. All seminars and some events are subject to change without notice. Please refer to our Web site (http://www.mobilebeat.com/djshow/) for updates of listings and times.

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THE MOBILE BEAT...

TOP 200

The votes are all in for this year's Top 200 and now that ballots can be submitted via our website (www.mobilebeat.com) we received far more participation than ever before. This year's list features many of the old familiar titles, along with many new ones. Old standbys, like "Y.M.C.A." and "Old Time Rock & Roll," will probably be Top 200 favorites well into the millenium. But what's most interesting are the new releases. Which will make the list? And will they be forgotten a year from now? This year's format is a combination of past years. We've first listed the all-time ***Top 200*** songs, number one having received the most votes. We included the category in which each song got the most votes. At the end of the main list we have also included five of the categories with the ***Top 5*** titles in each.

Title	Artist	Category
1. Y.M.C.A.	VILLAGE PEOPLE	P
2. BECAUSE YOU LOVED ME	CELINE DION	BR
3. MACARENA	LOS DEL RIO / LOS DEL MAR	P
4. UNCHAINED MELODY	RIGHTEOUS BROS. / LEANN RIMES	BA
5. WONDERFUL TONIGHT	ERIC CLAPTON	BA
6. LOVE SHACK	B-52'S	P
7. ELECTRIC SLIDE/BOOGIE	MARCIA GRIFFITHS	P
8. CELEBRATION	KOOL & THE GANG	P
9. BOOT SCOOTIN' BOOGIE	BROOKS & DUNN	CO
10. C'MON N' RIDE IT (the Train)	QUAD CITY DJ'S	DA
11. I SWEAR	JOHN MICHAEL MONTGOMERY	BR
12. BUTTERFLY KISSES	BOB CARLISLE	BR
13. OLD TIME ROCK & ROLL	BOB SEGER	P
14. YOU SHOOK ME ALL NIGHT LONG	AC/DC	R
15. CRAZY	PATSY CLINE	CO
16. FRIENDS IN LOW PLACES	GARTH BROOKS	CO
17. UNFORGETTABLE	NAT KING & NATALIE COLE	BA
18. CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY	BA
19. MONY MONY	BILLY IDOL	P
20. THE TWIST	CHUBBIE CHECKER	P
21. STAYIN' ALIVE	BEE GEES / N-TRANCE	DA
22. CHATTAHOOCHEE	ALAN JACKSON	CO

AMERICA'S MOST PLAYED PARTY SONGS

Title	Artist	Category
23. NEW YORK, NEW YORK	FRANK SINATRA	K
24. ALWAYS AND FOREVER	HEATWAVE	BA
25. (EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS	BR
26. CROSS MY HEART	GEORGE STRAIT	CO
27. KEEPER OF THE STARS	TRACY BYRD	BR
28. IT'S YOUR LOVE	TIM MCGRAW/FAITH HILL	BR
29. LAST DANCE	DONNA SUMMER	E
30. GREASE MEGAMIX	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	P
31. I WILL SURVIVE	GLORIA GAYNOR	DA
32. WANNABE	SPICE GIRLS	DA
33. LADY IN RED	CHRIS DEBURGH	BA
34. SHOUT	ISLEY BROS/VARIOUS	P
35. MEN IN BLACK	WILL SMITH	DA
36. GET DOWN TONIGHT	KC & THE SUNSHINE BAND	DA
37. HAVE I TOLD YOU LATELY	VAN MORRISON / ROD STEWART	BA
38. GONNA MAKE YOU SWEAT	C & C MUSIC FACTORY	DA
39. HOT, HOT, HOT	BUSTER POINDEXTER	P
40. DECEMBER '63 (OH WHAT A NIGHT)	FOUR SEASONS	DA
41. COULD I HAVE THIS DANCE	ANNE MURRAY	BA
42. BRICK HOUSE	COMMODORES	DA
43. HOW BIZARRE	OMC	R
44. I FINALLY FOUND SOMEONE	BARBRA STREISAND & BRYAN ADAMS	BR
45. WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG	BA
46. CHICKEN DANCE	EMERALDS/VARIOUS	P
47. SMELLS LIKE TEEN SPIRIT	NIRVANA	R
48. STROKIN'	CLARENCE CARTER	P
49. WHAT I LIKE ABOUT YOU	ROMANTICS	R
50. ANY MAN OF MINE	SHANIA TWAIN	CO
51. BLISTER ON THE SUN	VIOLENT FEMMES	R
52. WE ARE FAMILY	SISTER SLEDGE	DA
53. WHEN A MAN LOVES A WOMAN	MICHAEL BOLTON/PERCY SLEDGE	BA
54. WIND BENEATH MY WINGS	BETTE MIDLER	BR
55. THE DANCE	GARTH BROOKS	CO
56. SWING THE MOOD	JIVE BUNNY & THE MASTERMIXERS	KO
57. BROWN EYED GIRL	VAN MORRISON	P
58. ACHY BREAKY HEART	BILLY RAY CYRUS	CO
59. GOODNIGHT SWEETHEART	THE SPANIELS	E
60. NO DIGGITY	BLACKSTREET	DA
61. HOW DO I LIVE	LEANN RIMES	BR
62. ARE YOU READY FOR THIS	2 UNLIMITED	DA
63. LET'S GET READY TO RUMBLE	ESPN JOCK JAMS	DA
64. ENDLESS LOVE	D. ROSS & L. RICHIE/ L. VANDROSS & M. CAREY	BR

P • Party
KO • Kick Off
CO • Country
DA • Dance
K • Karaoke
R • Rock
BR • Bridal
E • End the night
BA • Ballad

MOBILE BEAT TOP 200

Title	Artist	Category
65. NEON MOON	BROOKS & DUNN	CO
66. PARADISE BY THE DASHBOARD LIGHT	MEATLOAF	K
67. MOUNTAIN MUSIC	ALABAMA	CO
68. IT'S RAINING MEN	WEATHER GIRLS	DA
69. BABY LIKES TO ROCK IT	THE TRACTORS	CO
70. PLAY THAT FUNKY MUSIC	WILD CHERRY	DA
71. BARBIE GIRL	AQUA	DA
72. SUMMER WIND	FRANK SINATRA	K
73. UN-BREAK MY HEART	TONI BRAXTON	BA
74. FOR YOU I WILL	MONICA	BR
75. SOLD	JOHN MICHAEL MONTGOMERY	CO
76. MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G./ PUFF DADDY	DA
77. MMM BOP	HANSON	P
78. FLY	SUGAR RAY	R
79. BLUE	LEANN RIMES	CO/BA
80. POWER OF LOVE	CELINE DION	BR
81. TOOTSIE ROLL	69 BOYZ	DA
82. BITCH	MEREDITH BROOKS	R
83. DA' DIP	FREAKNASTY	DA
84. MY MARIA	BROOKS & DUNN	CO
85. WHIP IT	DEVO	R
86. I MELT WITH YOU	MODERN ENGLISH	R
87. CLOSER	NINE INCH NAILS	R
88. BIZARRE LOVE TRIANGLE	NEW ORDER	R
89. WATERMELON CRAWL	TRACY BYRD	CO
90. OOH AAH...JUST A LITTLE BIT	GINA G	DA
91. COTTON EYE JOE	REDNEX	DA
92. TAINTED LOVE	SOFT CELL	R
93. DANCING QUEEN	ABBA	DA
94. I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON	BR
95. BOOM BOOM BOOM	OUTHERE BROS.	DA
96. I LIKE TO MOVE IT	REEL 2 REAL	DA
97. THAT'S WHAT FRIENDS ARE FOR	DIONNE WARWICK	BA
98. MOVE THIS	TECHNOTRONIC	DA
99. HIT THE ROAD JACK	BUSTER POINDEXTER	E
100. HOLIDAY	MADONNA	DA
101. TROUBLE	TRAVIS TRITT	CO
102. SUMMER NIGHTS	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	K
103. TWO PRINCES	SPIN DOCTORS	R
104. TAKIN' CARE OF BUSINESS	BTO	R
105. RETURN OF THE MACK	MARK MORRISON	DA
106. ME AND YOU	KENNY CHESNEY	BR
107. LOVE ROLLERCOASTER	RED HOT CHILI PEPPERS	R
108. HERE AND NOW	LUTHER VANDROSS	BA
109. ANOTHER NIGHT	REAL MCCOY	DA
110. WHOOMP! THERE IT IS	TAG TEAM	DA
111. I'LL BE MISSING YOU	PUFF DADDY / FAITH EVANS	R
112. SAVE THE BEST FOR LAST	VANESSA WILLIAMS	E
113. I LIKE IT LIKE THAT	BLACK OUT ALL STARS	DA
114. SUPER FREAK	RICK JAMES	DA
115. MARGARITAVILLE	JIMMY BUFFETT	R
116. BEAUTIFUL IN MY EYES	JOSHUA KADISON	BR
117. YOU AND I	EDDIE RABBITT / CRYSTAL GAYLE	BR
118. DA BUTT	E.U.	DA
119. I BELIEVE IN YOU & ME	FOUR TOPS	BR
120. LOVE OF A LIFETIME	FIREHOUSE	BR
121. YOU'RE MY INSPIRATION	CHICAGO	BA
122. ENTER SANDMAN	METALLICA	R
123. THROUGH THE YEARS	KENNY ROGERS	BR
124. IT TAKES TWO	DJ EZ ROCK & ROB BASE	DA
125. CONGA	MIAMI SOUND MACHINE	P
126. THE TIME WARP	ROCKY HORROR PICTURE SHOW	P
127. GOT TO BE REAL	CHERYL LYNN	DA
128. AFTER THE LOVIN'	ENGELBERT HUMPERDINCK	BA/BR
129. NOBODY	KEITH SWEAT	BA
130. IMPRESSION I GET	THE MIGHTY MIGHTY BOSSTONES	R
131. HOKEY POKEY	RAY ANTHONY	P
132. THE FRESHMEN	THE VERVE PIPE	R

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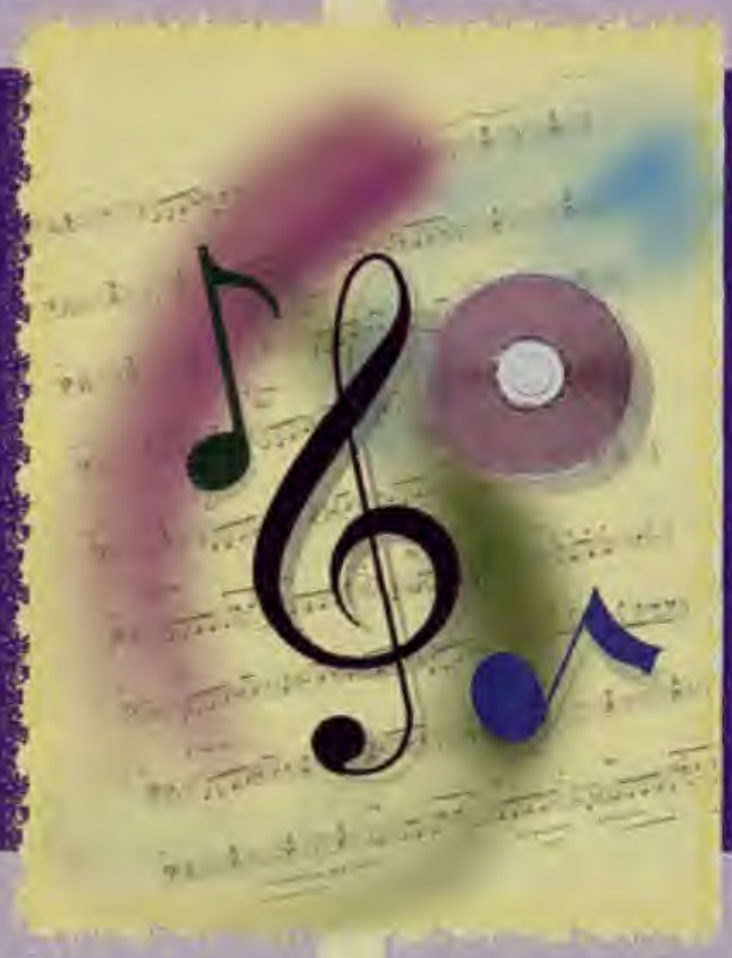
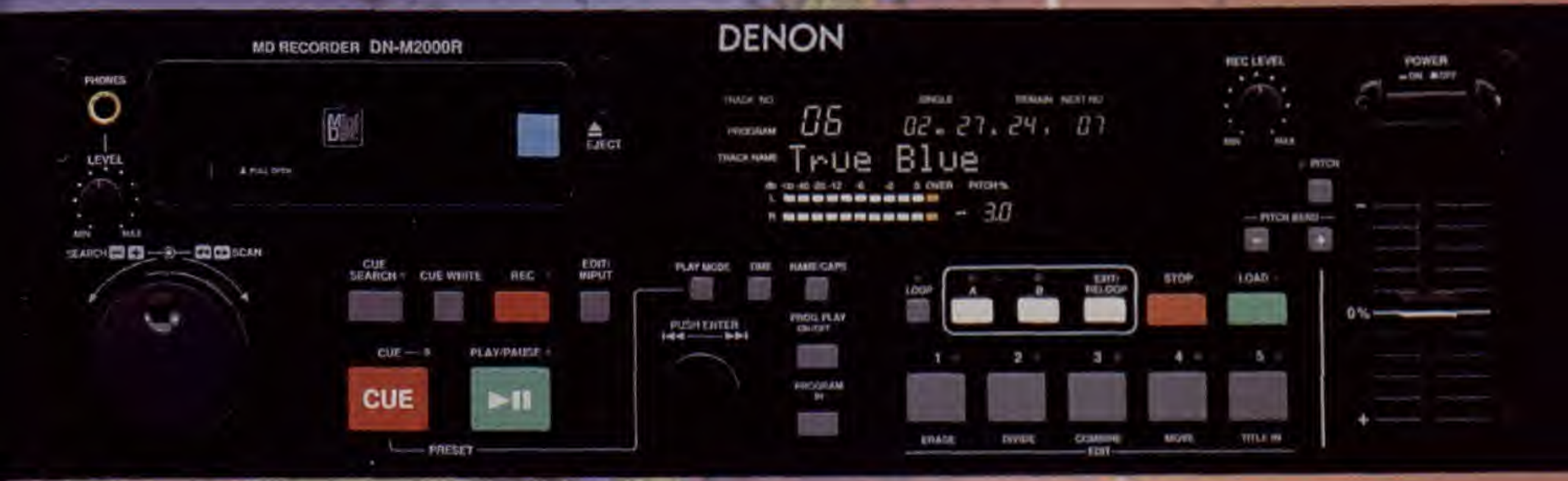
MOBILE BEAT TOP 200

Title	Artist	Category
133. COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS	P
134. FISHIN' IN THE DARK	NITTY GRITTY DIRT BAND	CO
135. SEMI-CHARMED LIFE	THIRD EYE BLIND	R
136. EVERY DAY IS A WINDING ROAD	SHERYL CROW	R
137. BREATHE	PRODIGY	DA
138. LOSER	BECK	R
139. LOUIE LOUIE	THE KINGSMEN	P
140. WILD THING	TONE LOC	DA
141. BE MY LOVER	LA BOUCHE	DA
142. END OF THE ROAD	BOYZ II MEN	E
143. HAPPY TRAILS	ROY ROGERS/ VAN HALEN	E
144. TWIST AND SHOUT	BEATLES	KO
145. WOOLY BULLY	SAM THE SHAM & THE PHARAOHS	P
146. I KNEW THE BRIDE	DAVE EDMUNDS	BR
147. START ME UP	ROLLING STONES	KO
148. FUNKYTOWN	LIPPS, INC.	DA
149. I ONLY HAVE EYES FOR YOU	FLAMINGOS	BA
150. ROCK AROUND THE CLOCK	BILL HALEY & THE COMETS	KO
151. IN THE MOOD	GLENN MILLER	KO
152. (I'VE HAD) THE TIME OF MY LIFE	B. MEDLEY & J. WARNES	E
153. ROCK & ROLL ALL NITE	KISS	P
154. I LOVE YOU	CLIMAX BLUES BAND	BR
155. MICKEY	TONI BASIL	P
156. FOOTLOOSE	KENNY LOGGINS	DA
157. PUSH IT	SALT-N-PEPA	DA
158. DON'T STOP TILL YOU GET ENOUGH	MICHAEL JACKSON	DA
159. STAND BY YOUR MAN	TAMMY WYNETTE	CO
160. ALWAYS	ATLANTIC STARR	BR
161. SAFETY DANCE	MEN WITHOUT HATS	R
162. WILD WILD WEST	ESCAPE CLUB	R
163. CANON IN D	PACHEBEL	BR
164. EVERYBODY, EVERYBODY	BLACK BOX	DA
165. THE SHAKE	NEAL MCCOY	CO
166. I DO	PAUL BRANDT	BR
167. SECRET GARDEN	BRUCE SPRINGSTEEN	BA
168. WHAT I GOT	SUBLIME	R
169. DON'T SPEAK	NO DOUBT	R
170. ANTS MARCHING	DAVE MATTHEWS BAND	R
171. TRUE COMPANION	MARC COHN	BR
172. STRAWBERRY WINE	DEANA CARTER	CO
173. DO YOU LOVE ME	CONTOURS	P
174. CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN	BA
175. IN YOUR EYES	PETER GABRIEL	BR
176. BORN TO BOOGIE	HANK WILLIAMS JR.	CO
177. YOU OUTTA KNOW	ALANIS MORISSETTE	R
178. COME OUT AND PLAY	THE OFFSPRING	R
179. COCO JAMBO	MR PRESIDENT	DA
180. MY WAY	FRANK SINATRA	K
181. GROW OLD WITH ME	MARY CHAPIN CARPENTER	BR
182. SHAMELESS	GARTH BROOKS	CO
183. WHEN I FALL IN LOVE	CELINE DION	BR
184. HYPNOTIZE	THE NOTORIOUS B.I.G.	P
185. TUBTHUMPING	CHUMBAWAMBA	DA
186. FIRESTARTER	PRODIGY	P
187. I'M TOO SEXY	RIGHT SAID FRED	DA
188. YOU DROPPED A BOMB ON ME	GAP BAND	DA
189. PUSH	MATCHBOX 20	R
190. TRASHY WOMEN	CONFEDERATE RAILROAD	CO
191. SWEET CAROLINE	NEIL DIAMOND	P
192. DO YOU WANNA FUNK	SYLVESTER	DA
193. SO MANY MEN SO LITTLE TIME	MIQUEL BROWN	DA
194. FAITHFULLY	JOURNEY	BR
195. AFTER ALL	PETER CETERA & CHER	BA
196. LOOK AT US	VINCE GILL	CO
197. NEVER SAY NEVER	ROMEO VOID	R
198. SHINE	COLLECTIVE SOUL	R
199. I GOT YOU BABE	SONNY & CHER	K
200. OPEN ARMS	JOURNEY	BA

From The Dance Floor To The Project Studio...



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MOBILE BEAT TOP 200

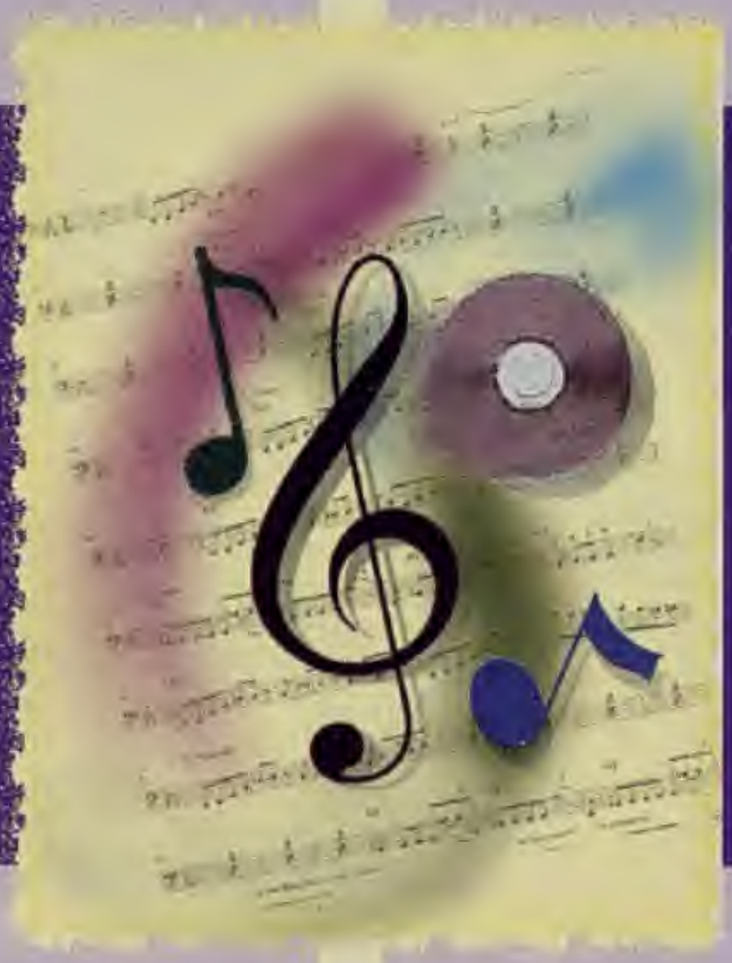
TOP 5 BALLADS

Title	Artist
UNCHAINED MELODY	RIGHTEOUS BROS. / LEANN RIMES
WONDERFUL TONIGHT	ERIC CLAPTON
BECAUSE YOU LOVED ME	CELINE DION
LADY IN RED	CHRIS DEBURGH
UNFORGETTABLE	NAT "KING" & NATALIE COLE

TOP 5 BRIDAL

Title	Artist
BECAUSE YOU LOVED ME	CELINE DION
BUTTERFLY KISSES	BOB CARLISLE
I SWEAR	JOHN MICHAEL MONTGOMERY / ALL-4-ONE
(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS
I FINALLY FOUND SOMEONE	BARBRA STREISAND & BRYAN ADAMS

TOP 5 COUNTRY

Title	Artist
BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
FRIENDS IN LOW PLACES	GARTH BROOKS
CHATTAHOOCHEE	ALAN JACKSON
CRAZY	PATSY CLINE
ANY MAN OF MINE	SHANIA TWAIN

These lists feature the Top five most-played songs in each special category. All 25 songs listed here also appear in the Top 200 list in the order of which they rated.

TOP 5 DANCE

Title	Artist
Y.M.C.A.	VILLAGE PEOPLE
C'MON N' RIDE IT (The Train)	QUAD CITY DJ'S
STAYIN ALIVE	BEE GEES / N-TRANCE
MEN IN BLACK	WILL SMITH
WANNABE	SPICE GIRLS

TOP 5 PARTY

Title	Artist
Y.M.C.A.	VILLAGE PEOPLE
MACARENA	LOS DEL RIO / LOS DEL MAR
ELECTRIC SLIDE/BOOGIE	MARCIA GRIFFITHS
OLD TIME ROCK & ROLL	BOB SEGER
MONY MONY	BILLY IDOL

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Robert A. Lindquist, Editor-in-Chief, Mobile Beat Magazine, rated our PM8501 "A value leader in the under $300 price category."

Feb/March 1998 Issue. Quote used with permission.

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PM9200	Rack Mount Mixer with Digital Sampling System
PR6007	7-Band Trim Mixer with EQ and Digital Sampler
PA800X	800 Watt Rack Mount Amp with Dual VU Meters

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She's Got The Moves

Step by step instruction to a happier, healthier life.

She kicked off last year's Mobile Beat DJ Show and Conference and instantly became the sweetheart of our profession. That was last year and the theme was disco. This year, Christy Lane will be back with more dances... more dancers... and more excitement!

In the year since last year's Mobile Beat Show, Christy's interest in DJs and DJs who teach dances has blossomed. Contacts made last year in Vegas have led to new projects. Her collaboration with Bobby Morganstein has produced two new CDs: "Let's Do Ballroom" and "Christy Lane's Complete Party Dance Music" (available through Bobby Morgenstein Productions, 215-947-6935) with more on the way. In addition, she has produced an extensive library of "Learn To Dance" videos covering virtually every category of music.

There is a reason why DJs all around the world are talking about the new DJX Series™ from Sonic, and the reason is incredible performance! The DJX1812™ and DJX1510™ "sub on a stick" system utilize a unique dual loaded folded horn system for unprecedented bass response. Don't bother biamping this system because high powered passive crossovers are standard. The 64 lb. DJX215™ sets a new standard for performance in a compact package with high power handling and an affordable price. The DJX115™ and 183™ enclosures will rock your dance floor without filling your truck or emptying your wallet. All are backed with a two year limited warranty that you probably won't ever need. Send $3 for a complete catalog, that also features our line of sub enclosures.

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EXTREME ENERGY

You know the type. They're always on the move. They seem to have an endless amount of energy. Their bubbly personality is infectious. Christy Lane personifies this "type," and has effectively harnessed her energy through the means of dance.

Lane is a successful, self-made woman who has managed to use her love of dance to not only better her own life but all of those who encounter her. From her Palm Springs, Calif. location, she owns and operates Christy Lane Enterprises. A professional dancer, choreographer and certified fitness trainer, Lane uses dance and physical fitness to reach her audience. "I have the greatest job in the world," exclaims Lane.

LET'S GET PHYSICAL

It's not all fun and games for her though. Lane takes her work very seriously. "Dance can offer all the benefits of wellness. It is physical, mental, social, emotional and it develops self esteem," says Lane. She works every day on portraying that message: Dance is the only escape one needs. It makes you feel good, it relieves stress, and has so many more positive effects. You just can't feel bad when you are dancing!

This would explain why so many of us love to get up on that dancefloor and shake our money makers. It's no wonder that line dancing is so popular; it enhances the feeling by magnifying social interaction. You don't have to have a partner or even know the dance, you can rely on the group. Of course, somebody has to know the dances, and that's where Lane steps in.

Her collaboration with Bobby Morganstein has produced two new CDs: *Let's Do Ballroom* and *Christy Lane's Complete Party Dance Music* (available through Bobby Morgenstein Productions, 215-947-6935) with more on the way. In addition, she has produced an extensive library of Learn To Dance videos covering virtually every category of music.

THE DANCER IN YOU

Understanding the impact of line dancing, Lane has created 21 videos on the subject. Her instructional dance videos make it possible for anyone to enjoy the pleasure of dance. Whether you're in the mood for "Fun and Funky Freestyle Dancing," or want to know the key to, "Surviving the Country Dance Floor," Lane can get you up and kicking your heels in no time.

The DJ profession also requires a positive, uplifting attitude as well as knowing all the social trends affiliated with music—like dance. Through Lane's videos and motivational presentations, you, too, can reap the rewards of her positive physical and mental outlook, and dance your way through every event. Why sidestep through life, when you can take it by leaps and bounds?

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BY JAY MAXWELL

Goin' to the Chapel

We're going to the chapel and we're going to get married. Actually, the bride and groom have been to the chapel and now they're ready to party!

Every year about this time I start getting calls from the new crop of DJs looking for tips on how to play a wedding reception. For the benefit of our newer readers (and the brides and grooms they'll play for) the following is a brief outline of a typical reception: First, there are the introductions. Then there's the meal, after which the newlyweds will mingle with family and friends, cut the cake and throw the bouquet.

They have put their confidence in you as their DJ to make sure they have the time of their life on this most special day. It will be up to you to ensure that the events they want (cake cutting, first dance, etc.) are carried out as planned, and that the style of music they requested is played.

While few guests will remember in a year or two whether there was ham or roast beef on the buffet table, they will remember whether or not they had a good time dancing. A lot is riding on your shoulders during the reception, but if you hold a consultation with the bride and groom a few weeks ahead of the date, everything should go fine.

PLANNING STAGE

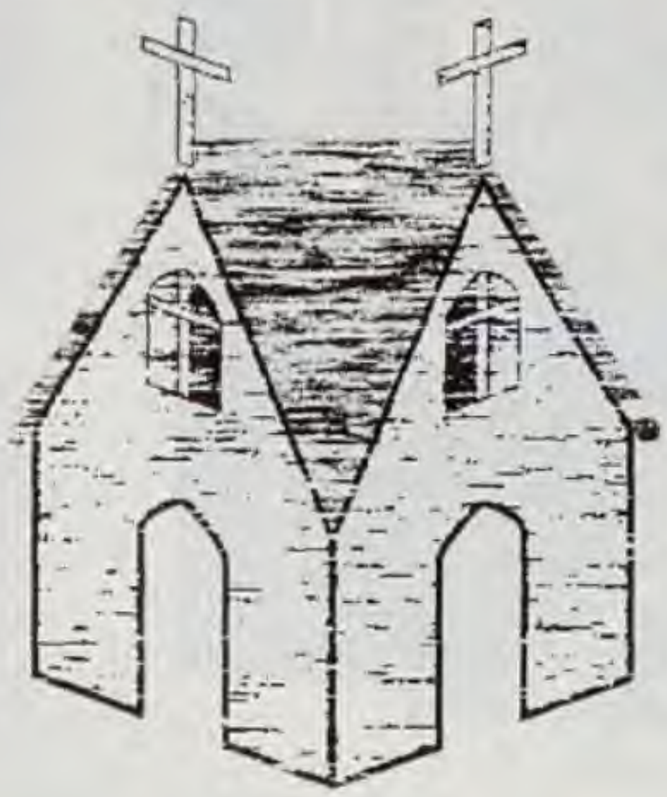
Whether your first contact is by phone or in person, at another wedding or bridal fair, show your genuine enthusiasm that the couple is considering hiring your services for their event. Congratulate the bride and groom on their engagement. Your initial positive attitude will go a long way in showing any prospective client that they will be in good hands if they hire you. During the initial conversation, give them a brief synopsis of your services, including any literature that you are willing to send them free of charge. Set up a time to meet in person if they request. List other services (and whether or not they are free) you offer that they might not be aware of (light show, music for the wedding, required deposit, tuxedo, and announcing all events). Of course, be sure to tell them the one answer they are sure to want — the price.

After getting their address, send them your literature which should include at least three items:

1. An introduction of your services
2. A list of your music selection
3. A reception flow sheet (event guideline).

The list of your services should include slightly more detail than your initial conversation. You should also include a list of references that the client could call. Your music selection list or booklet should be well organized and should give the couple the sense that you have a wide variety of music and will be able to fulfill their requests.

The reception flow sheet will show the couple how to organize their reception. It should have a place for all the bridal party's names. It will also allow them to tell you when they want to cut the cake, have the toast, and when and if they want to do the bouquet and garter toss. The name of the first dance and the bride/father and groom/mother dances should also be included as well as when they want to do them. Feel free to send them a copy of this issue's list of suggested first dance songs. The flow sheet should convey that you know how to organize the event so the day will run smoothly.



If at all possible, meet with the bride and groom a few weeks before their wedding day. During this time, make sure you know how to correctly pronounce all the wedding party's names. Go over the flow sheet again to be sure they still want the events to go as written and still want the same songs played.

One of the most important things you must do is to listen to what any client wants. During the consultation, offer suggestions only if requested.

Top Bride / Groom First Dance Songs

Always	Atlantic Starr
Always And Forever	Heatwave / Luther Vandross
Beautiful In My Eyes	Joshua Kadison
Because You Loved Me	Celine Dion
Can You Feel The Love Tonight	Elton John
Can't Help Falling In Love	Elvis Presley
Could I Have This Dance	Anne Murray
Don't Know Much	Linda Ronstadt & Aaron Neville
Endless Love	L. Richie & Diana Ross / L. Vandross & M. Carey
Everything I Do, I Do It For You	Bryan Adams
For The First Time	Kenny Loggins
For You I Will	Monica
Forever's As Far As I'll Go	Alabama
Glory Of Love	Peter Cetera
Grow Old With Me	Mary Chapin Carpenter
Have I Told You Lately	Van Morrison / Rod Stewart
Here And Now	Luther Vandross
How Do I Live	LeAnn Rimes / Trisha Yearwood
I Believe In You And Me	Whitney Houston
I Can Love You Like That	John M. Montgomery / All-4-One
I Cross My Heart	George Strait
I Do	Paul Brandt
I Finally Found Someone	Bryan Adams & Barbra Streisand
I Love The Way You Love Me	John M. Montgomery
I Love You	Climax Blues Band
I Swear	John M. Montgomery / All-4-One
I Will Always Love You	Whitney Houston
I'll Always Love You	Taylor Dayne
I'll Still Be Loving You	Restless Heart
In My Life	Beatles
In Your Eyes	Peter Gabriel
It's Your Love	Tim McGraw & Faith Hill
Keeper Of The Stars	Tracy Byrd
Longer	Dan Fogelberg
Love Can Build A Bridge	Judds
Love Is All Around	Wet Wet Wet
Love Of A Lifetime	Firehouse
Love Will Keep Us Alive	Eagles
Maker Said Take Her	Alabama
Masterpiece	Atlantic Starr
Me And You	Kenny Chesney
Meet In The Middle	Diamond Rio
More	Andy Williams
Now And Forever	Richard Marx
One In A Million You	Larry Graham
Power Of Love	Celine Dion
Soul Provider	Michael Bolton
Take My Breath Away	Berlin
That's What Love Is All About	Michael Bolton
Through The Eyes Of Love	Melissa Manchester
Tonight I Celebrate	Peabo Bryson & Roberta Flack
True Companion	Marc Cohn
Twelfth Of Never	Johnny Mathis
Unchained Melody	Righteous Brothers
Unforgettable	Nat "King" & Natalie Cole
Up Where We Belong	Joe Cocker
Valentine	Martina McBride
Way You Look Tonight	Frank Sinatra
Wedding Song	Paul Stookey
We've Only Just Begun	Carpenters
What A Wonderful World	Louis Armstrong
When A Man Loves A Woman	Percy Sledge / Michael Bolton
When I'm With You	Sheriff
Whole New World	Peabo Bryson
Wonderful Tonight	Eric Clapton
You And I	Crystal Gayle & Eddie Rabbitt
You Are So Beautiful	Joe Cocker
You Mean The World To Me	Toni Braxton

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Since 1982, *Mobile Beat's* Musicologist Jay Maxwell has tracked audience response to thousands of songs. This book lists over 1,500 of the most requested songs of all-time. Each listing includes the title, artist, year released and the BPM (where applicable). Plus, for your convenience, the entire list is sorted five ways: alphabetically by title and artist, category, BPM count and year!

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Disco 1970-79
Dance 1980-89
Dance 1990-96
Fast Country
Rhythm & Blue/Rap
Reggae
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Slow Songs 1980-89
Slow Songs 1990-96
Slow Country
Sock Hop 1955-1969
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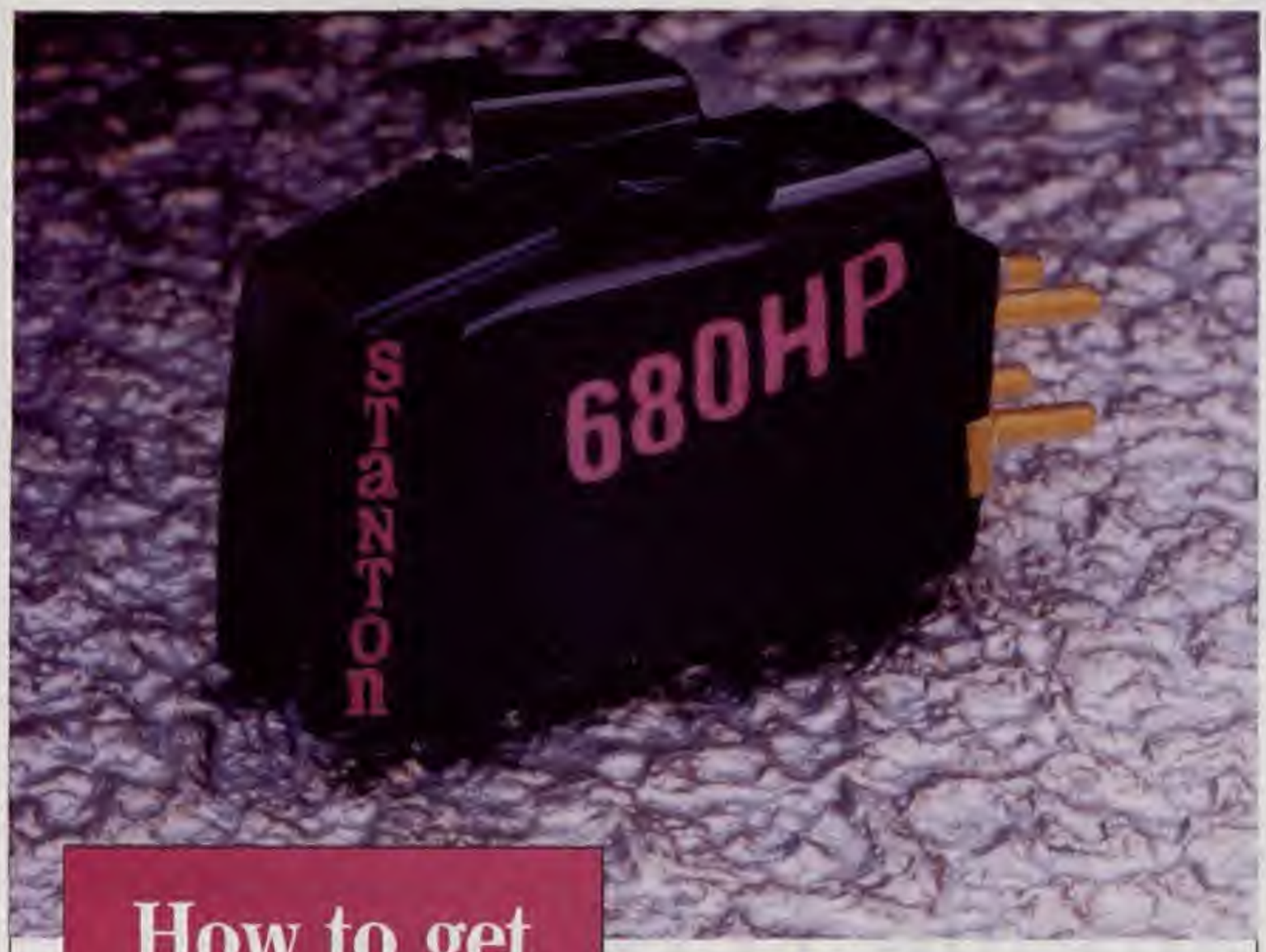

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THE BIG DAY

First impressions are important. People will tend to judge whether you are a professional DJ before you do your first microphone break. You should look as sharp as a member of the wedding party. Besides the proper attire (typically a tuxedo), a fresh haircut, manicured nails, close shave or trimmed beard and—most important—a great smile, will convince everyone you're a professional.

Your equipment should also look well dressed. There should be no visible wires, no loose papers lying around, and your equipment should be clean and dust free. Make sure all wires lying on the floor are secured with tape and that there is a clear path for you to easily exit your booth or table to periodically converse with the bride and groom during the evening.

After announcing the bridal couple, make sure that they are ready to do each scheduled event prior to announcing it. They should always feel that they have ultimate control of the party. Many times there will be some deviation in the original plans; be flexible during the evening. Also, you should always tell the professional photographer which event is about to be announced so he or she will be ready. One of the most important things to remember is that even though you want to entertain the crowd, you should never take away any of the spotlight from the bride and groom.

The accompanying list of the most popular bride and groom songs over the past few years are listed alphabetically, not by ranking. We invite you to add to the list by faxing your suggestions to (716) 385-3637 or e-mail to mobilebeat@aol.com. In addition, I also invite any ideas for future P.S.W.C.D.T. articles. Happy spinning during 1998!

Jay Maxwell owns and operates Jay Maxwell's Music By Request in Charleston, South Carolina.

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BY ROBERT A. LINDQUIST

Living Large

More knuckle room is just the beginning of Gem's new line.

It's rather ironic that, just as most mobiles are looking for ways to jam more gear into less space, a new breed of Euro-inspired mixers shows up that is bigger than anything previous. Gem's BMX90 is just one of the many new mixers with maximized faceplates.

CHANGE OF FACE

Everything about the BMX90 is big. With over 260 square inches on the 19-inch by 13.75-inch faceplate, there's plenty of working area. The royal blue accent color on the faceplate is pleasing without being gimmicky—quite a departure from Gem's previous mixer line which featured an attractive feminine face staring back at the user.

If you play in clubs, you're sure to appreciate the long throw on the main channel faders and crossfader. The controls are very smooth and linear for a mixer in this mid-price range.

Being over-sized also allows for a short throw fader, "mini-faders" for the three-band (low, mid, high) EQ on the main mic, and each of the four main channels. Channels one and two can be assigned to either a line input or mic. Channels three and four can be assigned to either two lines or a line and phono. Input selection is made by way of a toggle switch. To help balance the levels of all these "ins" and "outs," there's a gain trim control for each position of the toggle.

The only things that seem disproportionately small on the faceplate are the VU meters. The dual (left/right) meter is positioned way in the upper right corner under the power switch. While the meter certainly does what it is supposed to, I would have preferred to see larger meters or a bright LED display. The long list of features includes a bus input for an external mixer, a mono loop input jack for connecting a keyboard or guitar, and dual zone (plus record) outputs.

Test Bench

BMX90

Sold by Gem Sound,
600 East 156th Street,
Bronx, NY 10455;
(718) 292-5972;
e-mail: gemsoundco@aol.com.

Specs:

Input Sensitivity:	
Mic	3mV/1KΩ
Phono	3mV/50KΩ
Line/CD	150mV/50KΩ
Bus	.775mV/50Kohm

Output level:

Mains/Sampler	1.5V/600Ω
Headphones	200mV/8Ω

THD: 0.01%
Response: 20Hz-20kHz ±0.5dB
S/N: Mic 75dB
Phono: 70dB
Line/CD/Bus: 80dB
EQ: 100Hz, 1kHz, 10kHz
Boost/cut ±12dB

Other products used in this test:
SKB Gig Rig
Gemini 9800F Dual CD Player
MTX P215H Loud Speakers
Numark 5500 Amplifier
Stanton 1001 Pro Headphones

YOU AIN'T SEEN JACK

Once you master the myriad of ins, outs, toggles and trim controls you'll find this mixer to be quite a joy to use. The layout gives it a real studio feel and the extendible bus certainly readies it for that type of use.

What I found most impressive about the BMX90 is the virtually endless number of ins and outs that

connect to the four main channels. There's a top-mounted XLR jack for a main DJ mic, backed by two 1/4-inch jacks on the back panel (three if you don't use the line loop).

The main DJ mic has a voice-over button which works in conjunction with release and sensitivity controls. With the voice-over button in the "on" position, the music will fade under as soon as you start to talk. The sensitivity trim adjusts the level at which the auto fade begins. The release controls how quickly the music bounces back to the preset level when the talk-over is finished. There is no control for how much the music fades. Personally, I feel it fades too low. Unless you really need to have both hands busy with source controls, I would suggest you leave the talk-over in the "off" position and do your talk-over fades manually. They'll sound so much better.

The single-bank, 8-second sampler is placed in a very user-friendly position just to the right of the crossfader. It offers continuous playback and stutter effects. A level control sets the sample playback level in relation to the overall mix. A speed control adjusts the length and pace that samples are played back. For example, if a sample is created at 75 percent and then played back at 50 percent its pitch and tempo increases. Move the knob toward 100 percent and pitch and tempo decreases.

The replaceable crossfader is fully selectable, allowing for fading between any two of the four channels. "Punch" buttons are also provided for transformer effects.

WORTH THE BUCKS?

With a suggested retail price of $649, the Gem Sound BMX90 mixer with digital sampler represents a good value for all DJs, in any application, who can use all of its features.

DJs who are strictly mobile, however, will no doubt find that the size of the BMX90 prohibits use with many standard combo/podium cases. I was able to shoehorn the unit into our SKB Gig Rig along with the controller of a Gemini 9800 CD player (also an oversized unit), but just barely. If you don't need to allow space for a CDP controller, then there's no problem. If you like the features of the BMX90, but don't have the rack room, Gem Sound has another mixer for you.

The smaller BMX70 is 10.5-inches from edge to edge, front to back. It has most of the features of the BMX90, except the sampler and gain trim controls. It also lacks the release and sensitivity controls on the mic voice-over, which just renders it more useless than it already is, but that's just my opinion. Suggested retail price of the BMX70 is $479, which puts it at the lower end of the mid-price range. I did not have an opportunity to personally test a BMX70, but given its similarities to the larger BMX90, it's worth your while to consider.

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SCOOP

Movin' the Music

Great idea... but don't leave it on the roadside

There's no getting by it. At first glance, SKB's new Gig Rig looks like one of those refuse containers you see along the road on "trash day." But who can argue that putting wheels on a one-piece molded equipment rack is not a good idea?

The dark gray Gig Rig stands just under 3 feet tall and less than 2 feet deep and wide. It's made of a very strong, slightly flexible, and highly resilient polyethylene. Aside from the fact that the top and front panels are removable, it appears as a single molding.

There are 10 spaces in the front and 10 on the slant-mounted top. The Gig Rig can hold a lot of gear and we frequently load it to the hilt. Empty, the unit weighs in at barely 50 pounds. Load it up with a mixer, CD player, a couple of amps and some processing gear and it gets heavy... as in refrigerator.

Even with the pounds on, however, it rolls easily across floors and irregular surfaces. In theory, it will also traverse stairs. We tried it with just an amp and mixer and it was no problem. After we filled up all the spaces, however, it was a different story. It became very front heavy and awkward to pull up the stairs. We got it to the second floor but it took a second person pushing from underneath. It can also be a chore to lift in and out of a van. A pair of handles on the sides would have been beneficial.

ROLLING SOUND

As far as being a mobile mix station for Mobile DJs and KJs, the Gig Rig is a practical alternative. For KJs (and sound persons for small bands), the Gig Rig is a rolling studio. It's a bit low to operate comfortably from a standing position, but if you work seated on a stool, it's just the right height. DJs who work standing (unless they're under 5 feet tall) who wish to use a Gig Rig as a rolling podium may want to bring along blocks to raise the rack a few inches. This would put the mixer within easy reach and lessen the distance needed to bend down to reach the CD transports. A unit about 8 inches taller and 18 inches deep would be perfect for standing mobiles (hint, hint). It would also be better balanced for getting up and down stairs, which is an unfortunate but accepted fact of life.

The molded handle on the Gig Rig functions first as a tough handle to facilitate moving the unit about. Secondly, it's a place to hang a small banner. If you don't use a banner, you will still want to drape something over the front. The door located on the back of the Gig Rig is convenient for accessing cables and cords, but is not very attractive when facing the crowd. There are lockable covers for all rack areas. To secure it in a club or venue, run a cable and padlock through the handle.

In its role as a *Mobile Beat* test rack, the Gig Rig is superb. To mount gear on the top rack, just position pieces and fasten them down. To install a piece of gear on the front panel, simply tilt it back on the handle and go to work.

It would also be right at home in a studio or club. Solo operating mobiles, however, might find it a bit cumbersome for getting in and out of the local legion hall. If you work as a team (or use roadies) it may be perfect for what you do. The bottom line is, SKB's new Gig Rig is very unique, quite practical, and worth a look.

The Gig Rig

Manufactured by:

SKB Cases
12501 S.W. 128th St., Suite 204
Miami, FL 33186
Tel: (305) 378-1818
Web site: www.skbcases.com

MSRP: $499.00

Products used in this test included:
(but not all at once)

Numark SA5500 Amp
BST JMA-600N Amp
Ashly FTX 1501 Amp
Gemini 9800F CD Player
Gem BMX90 Mixer
ESO pro Mixer
Numark DM1635 mixer
Rane MM 8x Mixer
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BY ROBERT A. LINDQUIST

Cheap trick... or what?

Sometimes you get what you pay for... and sometimes you just get lucky.

Had I known before doing this review that the Pyramid Studio Pro Mixer costs just $299, I probably wouldn't have even opened the box. After all, how can a mixer with so many features be such a red tag bargain?

After giving the Studio Pro a good going over, a few clues came to surface. But even after compiling a short list of cost-cutting compromises, this mixer still comes through as a value-leader in the under $300 price category.

While Pyramid may or may not be a familiar name, they have been selling DJ mixers in the States for at least as long as *Mobile Beat* has been around, and probably longer. But due to a reputation for being a "not ready for the prime-time professional product," we have lacked any interest in putting a Pyramid mixer on the *Mobile Beat* test bench. With the Studio Pro, it's very clear that either Pyramid's past reputation in professional DJ circles was greatly undeserved, or the company's quality level has jumped several notches in a relatively short period of time.

WHAT DO YA EXPECT FOR $299?

For starters, I expected a flimsy front panel, minimal features, rickety controls and a lot of noise. I was pleasantly surprised to find that not one of those preconceptions applied to the Pyramid Studio Pro. Instead, the unit proved to be a good example of just how many features can be packed into a standard 19 inch by 9.5 inch rack-mountable unit.

So how do they do it for the price? While I was quite pleased with the construction of the case, graphics and highly legible labeling, a few areas of economizing were instantly apparent. Most notable is the basic layout and design, a real throw-back to about 1995. Setting off this "retro" look are two analog VU meters positioned top-dead center, flanked by left and right seven back equalizers. Controls for the main mic are set to the left with the five sliders for the second mic and four input channels centered on the landscape. While not as high-tech looking as the latest from Numark, Gemini, BST, Rane and ESO, it's a proven and workable design.

BEYOND THE BASICS

In addition to its basic mixing capabilities, the Studio Pro includes onboard echo and a pad for six digital sound effects, with speed and volume control. There are dual inputs on each of the four source channels. An XLR connector is set on the front panel for the main mic. If your mic has a 1/4" plug, use the jack on the back for mic two. Treble and bass controls are provided for the main mic only.

Now typical of most mixers, a replaceable and assignable crossfader (with off position) is standard. Cue is sent to the headphones via a cue assign rotary switch on the right side of the panel. The stereo/mono switch is located right above the master.

IN ACTION

While we never had the opportunity to use this mixer at an actual event, it still got quite a workout in the lab. On the "pros" side are features like the XLR mic connector, seven-band EQ, stereo/mono switch and surprisingly smooth faders. The echo effect is quite functional for rounding out the sound and for improving the performances of karaoke singers. On the "cons" side are the rotary controls used for assigning the crossfader and cue. They are so hard to turn that if your fingers are slippery or sweaty you may have a problem. They did seem to loosen up a bit as we used the unit. Another negative

PYRAMID STUDIO PRO MODEL-8501

Specs

Input Sensitivity/Impedance

Mic 1 (XLR jack)	1.5mV, 600 ohm, Balanced (Low)
Mic 2 (PHONE jack)	1.5mV, 600 ohm, Unbalanced (Low)
	6.0mV, 10K ohm, Unbalanced (High)
Phono	3mV, 50K ohm
Line	150mV, 27K ohm

Output Level

Main Out	2V, 10K ohm
Record	150mV, 10K ohm
F.R.	20-20kHz ±3dB

Distortion		**S/N Ratio**	
Mic	< 0.20%	Mic	> 60dB
Phono	< 0.05%	Phono	> 70dB
Line	< 0.03%	Line	> 80dB

Equalizer

Control Freq.	60Hz, 250Hz, 1kHz, 4kHz, 16kHz
Boost/Cut Range	±12dB at center

Tone Control Frequency for Mic 1

Bass	100Hz
Treble	10kHz
Boost/Cut Range	±10dB
Talkover Attenuation	-16dB
Echo Delay Time (PM-8501/PM-8001)	50mS-120mS
Power Source	120 VAC 60Hz / 220 VAC 50Hz, 20W
Dimensions	482 x 112 x 240 mm (WHD)

Specifications are typical; individual units might vary.
Specifications are subject to change and improvement without notice.

point was the sound quality of the sound effects pad, but I doubt few mobiles really rely on machine gun blasts and UFO sounds to spice up their program anyway.

As for the overall sound quality, Pyramid claims the signal-to-noise ratio on the line inputs is better than 80 dB, which is not as good as most mixers in the over $300 range, but is acceptable. The mic input, while also passable, is not nearly as clean.

MIXED FEELINGS

For the serious mobile who puts great stock in sound quality and the ease and function of features, the Pyramid Studio Pro is probably not going to make your wish list, and neither will any other mixer in this price range. On the other hand, for the "hobbyist" DJ, as a backup mixer or as a fun toy for home, the Pyramid Studio Pro is more than satisfactory. If you're a fledgling mobile just learning the ropes, this is an excellent choice. The owner's manual is one of the most complete and concise I've seen in quite awhile and the myriad of features creates an expansive electronic playground. Spend a little time checking out the Pyramid Studio Pro series and you should agree that, among this mixer's many tricks, the price tag is almost secondary.

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BY ROBERT A. LINDQUIST

Minimizing to the Max

The six hundred dollar system that fits in a Festiva.

The emergency vehicle.
The MS-125 easily fits in the back of a Festiva, even with two small MTX P12H speakers and a Numark SA5500 amp (there was no time to mount it in the rack). Total approximate street cost of this sample system, including a set of Mobile Beat's Top 200 (vols. 1 and 2) is less than $2,000.

Instant system.
Just unfold the base and set the MS-125 on top for a quick mix station anytime, anywhere. Amp sits behind front panel. It's perfect for a backup system or for whenever you need an additional system right away.

Desktop mixing.
Two JVC players and a Gemini mixer fit in the case that's just 26 inches wide.

A big sound system with all the bells and buzzers is great when you need to make a visual or sonic impression. But what about the jobs you could get by fine with a couple of CD players, a small mixer, an amp and couple of speakers? The MS-125 Mini DJ System from Electronic Bargains is perfect for smaller jobs, smaller DJ services, or as a backup to your main system.

Weighing in at just 26 pounds, the MS-125 is a complete DJ system in a suitcase. The case measures 6-1/2 inches high by 26 inches wide and 13-1/2 inches deep. Inside, there are two JVC Walkman-type portable players, a Gemini two-channel (four-input) PMX-16 mixer, and a power strip. There's room for CD storage and grommet holes in the case allow for cord runs.

At the hall, you can either set the case on top of a table or on the TB-12 folding sound stage base (included). Add an amp and speakers and you're all set.

Actually working a gig with such a small setup may seem a stretch, but for a basic DJ presentation it's quite adequate. The JVC players with a built-in 10-second buffer are extremely resistant to skipping—even more so than many of the pro units we've tested. The downside is getting used to the placement of the tiny CD player buttons and the lack of features, such as pitch control and pitch bend. The players are held in place with Velcro. They don't bounce around, but you can move them as you see fit.

You can purchase the system as described for $599 or you can buy just the cases and supply your own components. Any standard size Walkman will fit on the 9 inch by 7 inch platforms provided, but make sure the body of your mixer is no wider than 8-1/2 inches. The Gemini mixer fits like a glove, but when we tried our demo ESO Hip we came about a quarter inch short. The faceplates are roughly the same width (10 inches is perfect), but the body of the Italian-made ESO was a tad too wide. Prices for the separates are: $179 for the case, $49 for the inside shelf, and $99 for the folding base.

Available from Electronic Bargains, 970 Montello Street, Brockton, MA 02301. For information, call (508) 584-8255.

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Beautiful Beasts

MTX's P215H speakers kick, and they're darn nice lookin', too!

Happy day. First it was the U.S. Postal Service with the latest Nu Traxx disc* (the one featuring *Tubthumpin'* by Chumbawamba). Then UPS showed up with a pair of MTX P215H loudspeakers for our (temporary) listening pleasure. Most of the speakers we've tested lately have been typical two-way systems with a 12" or 15" woofer and a horn.

The MTX P215Hs, however, have two 15" woofers and a 6" x 8" high frequency horn. This design offers two immediate advantages. With two 15" woofers, they can move a lot more air. More air means more bass. In theory, it's like having a single 30" woofer.

In addition, the dual-woofer floor plan gives the engineers some interesting options in tuning the boxes, to carefully select the best sound and greatest efficiency. On the downside, there's more "ugh" in the lug. At 87 pounds, the P215Hs are about twice as heavy as most 12" two-ways. The good news is that they are very well balanced and, with the aid of a helper or handtruck, an easy task to move about.

SIZE HAS ITS ADVANTAGES

Standing almost 4-feet high, you can place these cabs right on the floor and get sufficient projection for most events. If you're playing a densely packed crowd and can't get the high end to penetrate, you can increase the brightness of the horn relative to the woofers. If you need to crank the woofers for more bottom, you can back off the horn and avoid ear bleeds.

These cabinets are rated at 300 watts RMS/1200 watts peak, at 4 ohms. For most venues, other than a gymnasium, that rating will give you plenty of punch. If you're playing in a gym, you could get by with a pair of P215Hs up on tables or, you could do the right thing... bring more speakers! Four of these black beauties would rock a gym full of teenyboppers with no problem. Add a couple of subs and the first kid who yells "crank it" is in for long-term disfigurement.

A blue accent stripe across the faceplate of the MTX P215H loudspeakers add a touch of class to these dancefloor thumpers.

SONIC CHARMERS

MTX builds a lot of speakers. Look beyond their pro DJ line and you'll find MTX speakers in high-tech home surround sound systems, monstrous car audio systems and a variety of commercial and institutional applications. The company knows how to make great speakers, at an affordable price—the P215H is a perfect illustration.

If you don't mind the extra size and weight, the new P215H will handle all your bread and butter gigs (weddings, birthdays, etc.) with ease. While they love to be played loud, you can drop them to background level and still get a full sound with clear highs and forceful bass. We teamed them up with a BST JMA 600N amp, rated at 400 watts into 4 ohms. The speakers are rated 300 watts RMS, 1200 watt peak, so we actually had a little more amp than we needed. We added an ESO Hip mixer and an Ashly MQX 2150 equalizer. With both the out-board and on-board EQs flat, at medium volume, the P215Hs were clear and impressive. Dropping down to background levels, a tweak in the 70 Hz range via the ESO's EQ, filled out the bottom nicely.

At higher volumes, we found the speakers sounded fine without any additional high-end boost from the mixer. The speakers have a natural brightness, so it was good planning on the part of MTX to include the horn level control. With the horn level at its highest, we actually had to add a little to the mids for a good balance, but these adjustments will vary depending on the venue. For our bench test, we found there was really no need for the out-board EQ. But, just because it was there, we boosted the 60 Hz to the 160 Hz range just to see if these beauties could survive the I.O.T (intentional overdrive test). With *Tubthumpin'* at the highest level we could stand in close quarters, we took the BST well into the clipping zone but could not get the MTX woofers to wince.

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All three models in the "H" Series come with MTX's Power Sentry™ High Frequency Protection. At music levels that may damage your speakers, the high frequency output attenuates automatically to a safe level. Normal level is restored once the signal level is reduced.

Model P215H is one of three in the Power H Series from MTX. With a retail price of $479, it should be viewed as a good value for all-purpose DJ work. If you would rather go with a more conventional setup, check out the P15H. This is a 61-pound two-way array with the same 6" x 8" horn and a single 15" woofer, priced at $399. The P12H features the same horn with a 12" woofer in a 45-pound package, at $319. In comparing the smaller two-way with the big dual P15H, the biggest difference is the expected drop in bass output. The clarity and sound quality of the PH12 is just as impressive. For smaller jobs or karaoke, the P12H will do the job fine. If you need the bass, either add a sub, such as the MTX Power S15, or go with the P15H. For more information, contact MTX at (800) 225-5689 or check out their Web site at www.mtxaudio.com

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MTX Power H Series

	P12H	P15H	P215H
Woofer	12"	15"	(2) 15"
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Sensitivity (1w-1m)	94dB	95dB	96dB
Power handling (watts)	150RMS/600 Pk	200RMS/800 Pk	300RMS/1200 Pk
Max. Peal SPL	122dB	124dB	127dB
Weight	45lbs.	61lbs.	87lbs.
Price (MSRP)	$319	$399	$479

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BY GEORGE MOHR

How BIG a Rig?

Before you head out to play a monster prom, ask yourself, "Do I Have THE POWER?"

Not long ago, in the middle of an early winter snow storm, a customer walked into our store with a complaint. He accused me of selling him the wrong amp for his speakers. Hmmmmm, very interesting indeed. The amplifier's power rating was certainly sufficient, although he could've used a larger amp with his particular speakers. "So why didn't you sell me the biggest amp to begin with?" he asked loudly. "You wanted to save money, so I set you up with the proper system for what you were doing, which was backyard parties and small weddings," I calmly replied. So he says, "Well now I'm doing all that plus block parties, sweet sixteens and high school functions and the system just doesn't have enough power." I had to agree. To make a long story short, he had outgrown his system. His amp was fine three years ago, but now it was too small for his needs.

Many DJs have a single system, but do many different types of functions. This is fine in most cases. But some DJs are using systems that are much smaller than what is *really* needed. They end up damaging their gear by pushing it beyond the limits. No one should even attempt to use the same system to do a backyard party as you would use for a 500-person high school prom.

You should always power your speakers with an amp that is rated for at least the RMS value of the speaker. You can go as high as the peak value, but not beyond. For example, a speaker is rated for 350 watts RMS and 700 peak. Your amp should fall in between these ratings, favoring the upper end. Remember, when your amp overloads because it is too small, it will distort. Distortion is what kills speakers, not overpowering (within moderation, of course).

WHAT'S YOUR LINE?

First thing you have to consider is the size and type of parties you are going to do. Generally, you are going to need much larger, or more speaker cabinets, to play for a crowd of 200 or more than you

HERE'S A QUICK RULE-OF-THUMB GUIDE FOR PRE-ESTIMATING THE POWER YOU'LL NEED FOR A GIVEN GIG

People:	Functions:	Power:	Speaker System:	Speakr #:
20-60	Anniversary, small wedding, backyard party, birthday party	150w	2 way 15"	2
100	Average wedding, anniversaries, yard parties, basic young adult party	300w	3 way 15" or 18"	2
100	Large sweet sixteen, small high school parties, college gigs	400w	3 way 18" / Double 15"	2
200	Large high school or college party, large weddings	600w	3 way 18" / Double 15"	2 or 4
50-100	Large outdoor party, small block party	400w	3 way 18" / Double 15"	2
100	Large high school functions in or outdoors, teen discos	900w	3 way 18" / Double 15" or Bi-Amp	4
200+	Very large functions (typical outdoor or gymnasium type functions)	1600w+	Multi-Cabinet or Bi-amp	2,4 or more

would for anything less. There's a much larger area to cover and the last thing you want to hear is "crank it up so everyone can hear it." The fact is that the people who are close to your sound system will be impaled by the sound, but by the time the sound gets halfway past the dancefloor, it is lost in the crowd.

WHAT NEXT?

OK, so now you have big speakers (or more than one pair); what about your amp? Are you driving the speakers with too small an amp?

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two parties with 200 people, the sound system, while fantastic for one party will be totally inadequate for the next? A 200-person retirement party, requires a totally different system than a 200-person post-graduation party for high schoolers. Again the second system should have much larger (or more) speakers than the first scenario. Also you should have much more power for the spring breakers.

So now that you have concluded that you need a bigger system for certain parties, how big and what power do you need? The chart on the previous page approximates what you should have for a certain function. (Note that these represent the bare minimum requirements and power is rated *per channel.*)

The chart is just a guideline. Use your judgment on what power you should have and how many speakers you should take to a gig based on the type of function. Also keep in mind that systems vary depending on the type and efficiency of the speakers used. I based everything on using standard bass reflex enclosures. Obviously, if you own a pair of Cerwin Vega L36 Jr Earthquake bass bottoms, then that may change things a bit!

Join me next time when we conclude our discussion with the finer points of how to choose the right speakers for your system. Should your personal needs be more specific, just drop me a line at (516) 667-2300. Or write me at Abracadabra, The DJ Pro Shop, 1153 Deer Park Avenue, North Babylon, NY 11703.

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KAM

BY ROBERT A. LINDQUIST

Power Hungry?

Numark sets the table with three new amps.

In such a complex, fast-paced and high-tech world, it's refreshing to find a product that succeeds using the simple approach. Case in point: Numark's new line of professional stereo amplifiers. By keeping the basic circuitry as simple as possible, the designers have been able to reduce the number of components. This, in turn, shortens the signal path and increases reliability. The result is three amps built to deliver excellent sonic clarity over the long haul.

Built for 2, 4 and 8 ohm operation, the SA3000, SA5500, and SA9500 are ideal for mobile as well as install applications. In typical mobile applications (with 8 ohms speakers in stereo mode) the SA3000 is rated at 150 watts. This makes it a great choice for mobiles using 12" and 15" two-way systems. The mid-range SA5500's 270-watt rating positions it as a good driver for subwoofers and larger two- and three-way systems. At 400 watts, the SA9500 is clearly the one to go with when you need to fill a large hall. In bridged mono, the SA9500 is rated at 2000 watts putting it on the list of potentials for high power applications.

Each of the amps feature separate front panel detented gain controls and clip indication LEDs. On the back panel there's a stereo/monobridge/parallel switch and ground lift switch, along with connection points. For inputs, Neutrix connectors for both balanced (XLR) and unbalanced (1/4") are provided along with a barrier strip for hardwire applications. Speakers are connected by way of 5-way binding posts.

Protection circuitry has been built in to guard against over-heating, short circuits and power-on transients. A limiter (with over-ride switch) is also provided for speaker protection.

After a brief stint with an SA5500, we concluded that the amp was definitely in the big leagues as far as sound quality, design and construction. We can't predict long-term reliability, but found no reason to doubt the manufacturer's claims. To assure you this is an amp that can handle the rigors of the road, Numark is backing them with a three-year warranty.

For more information, contact Numark Industries, 11 Helmsman Road, North Kingston, RI 02852; tel: (401) 295-9000;

Web site: www.numark.com

Specifications:
Numark Professional
Stereo Amplifiers
(Output per channel)

SA3000 - MSRP: $586
Stereo: 300W @ 2Ω, 240W @ 4Ω, 150W @ 8Ω
Bridged: 540W @ 4Ω, 420W @ 8Ω

SA5500 - MSRP $700
Stereo: 550W @ 2Ω, 430W @ 4Ω, 270W @ 8Ω
Bridged: 1100W @ 4Ω, 850W @ 8Ω

SA9500 - MSRP $930
Stereo: 1000W @ 2Ω, 650W @ 4Ω, 400W @ 8Ω
Bridged: 2000W @ 4Ω, 1300W @ 8Ω

All models
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THD: 0.1%
Signal to Noise: 102dB

Gemini Twins

Gemini Sound has introduced the affordable XP-800 and XP-1200 19" rack-mountable professional power amplifiers, both of which use a 3u rack space and and feature short circuit/DC/thermal protection. Recommended for fixed installations and mobiles, the XP Series offers two-speed fan cooling, stereo to mono bridge switch, ground lift switch, level controls, XLR and 1/4" input jacks, 5-way binding posts and three Neutrik Speakon outputs. The XP-800 has an output of 400 watts per channel @ 4Ω, 250 w.p.c. @ 8Ω and 800 watts @ 8Ω in bridged mono. Gemini's XP-1200 puts out 600 w.p.c. @ 4Ω, 400 w.p.c @ 8Ω, and 1200 watts @ 8Ω in bridged mono. For further information and prices contact Gemini Sound Products Corp., 8 Germak Drive, Carteret, NJ 07008. Tel: (732) 969-9000 Fax: (732) 969-9090.

Colorado Blaster

When they want more than music and lights... give 'em a blast from this new Mobile Stage Mortar from Colorado Sound N' Light. The professional 2" by 16" high powered device will shower any crowd with colorful streamers and sparkling confetti. The barrel can be adjusted to any angle. You can set it off from up to 25' way with the remote control hose with firing valve. Comes with everything you need to attack your next party including a starter pack of streamers, aerofetti and turbofetti. MSRP: $150 from Colorado Sound N' Light, 7301 N. Broadway, Denver, CO 80221. (888) 429-0418.

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We may not be at war, but here's something for those events where the dancefloor is more like a battlefield (or at least a riot?). U.S. Military Hummer sports its new sound system, featuring Technomad speakers and a QSC PowerLight amplifier. A Technomad ProRack 4U flight case keeps the QSC safe from the elements.

Extreme DJ Machine

QSC and Technomad enlist and create one hum-dinger of a mobile sound machine

Want to take your business to new heights and depths? Here's the rig for you. Be it a wedding in the wetlands or a cliffside birthday party, this rig will take you where no Mobile DJ has gone before.

In reality, you may not need a Hummer to get to your gigs (although that would be very cool), but durable, mobile equipment is a must.

The U.S. Army recently completed a quest for portable, yet rugged sound systems. They chose Technomad Berlin 15/H loudspeakers and QSC PowerLight 2.0HV power amps.

They intend to use the team in field and mobile applications that include MWR (morale, welfare and recreation) battlefield simulations and psyche warfare applications, as well as general public address applications.

Combining super-rugged U.S. Armed Forces road case technology and acoustic innovations, Technomad builds compact and durable loudspeakers that are not only powerful and musically accurate, but also meet military standards. As a result, Technomad loudspeakers are virtually indestructible and are now used by all the military branches.

QSC's PowerLight amps were a natural choice to accommodate the setup. The amps offer excellent sound quality, reliability and durability. Their low-end response and clean sound turn the Technomad cabinets into high-tech audio weaponry on the battlefield.

Among the many QSC PowerLight features are advanced thermal protection and Output Averaging™ short circuit protection.

QSC Audio Products is a manufacturer of amplifiers, signal processing, and computer control systems for professional audio markets worldwide. For more information, contact QSC Audio Products Inc., 1675 MacArthur Blvd., Costa Mesa, CA 92626; tel: (714) 754-6175; fax: (714) 754-6174; e-mail: info@qscaudio.com; Web site: http://www.qscaudio.com

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PROFILE

The AMS Recipe for Success

BY RYAN BRIDGES

Left to right: Rick Grossman, Tad Clark, Rebecca McNeil, Steve McNeil

The secret of success is simply a combination of two essential ingredients: inspiration and perspiration. The inspiration comes from a concept or idea that has appeal in the marketplace. The perspiration is the hard work it takes to get the public to buy the concept. The better the idea, the less work it takes to make it a hit.

During the mid to late 1980s, the concept of operating a Mobile DJ business became an inspiration for entrepreneurs looking for an exciting and potentially profitable business opportunity. At the time, it was a level playing field. The amount of success each new DJ attained was proportionate to the skills they brought to the table and how hard they were willing to work. Most DJs who became successful did so with skills acquired at the school of hard knocks. And while they were ultimately successful, much time and energy was spent on learning the ropes.

The DJ success stories of the '80s moved into the '90s with a far more organized and businesslike approach. There was a greater awareness of the value of a strong business plan and marketing program. The result was a growth in larger, multi-system DJ operations, and a better bottom line for the smaller "Mom and Pop" operations. Some of the larger companies began looking for ways to take their services to the next level. For some, the next step was franchising.

Franchising is the method in which a business with a proven system sells the right to use that system, along with the right to use the name of the business to another party. By franchising their operations, companies can continue to benefit financially from their past, present and future efforts, while offering smaller operations a way to grow to a much higher level. Among the best known franchises are restaurants as Wendy's, Burger King and McDonalds. But franchising goes way beyond these everyday names. Virtually any successful business system can be franchised. The stumbling blocks for many potentially franchiseable systems are the strict and varied laws that govern franchising in each state. As a result, franchises that may be available in one state may not be in another.

ENTERTAINING FRANCHISE IDEA

American Mobile Sound (AMS), a Mobile DJ franchise corporation, started as a Mobile DJ service in 1991. AMS made a name for itself in the Southern California area by exemplifying professional business conduct and superior customer service. Lifted by their success at the local level, partners Rick Grossmann, Tad Clark and Steven McNeil were challenged for ways to take their concept to a higher level. Franchising seemed to be the logical route to reach their full potential.

As a trio, the owners have extensive combined experience. Grossmann, 29, brings 14 years of DJ experience. Clark, 32, adds seven years of sales management experience. Thirty-year-old McNeil comes with first-hand business management and administrative experience from a separate entrepreneurial venture of nine years running. From being a DJ and running a system, to implementing a marketing strategy that yields results, the bases are covered.

AMS began franchising in September 1994. Franchise development coordinator Tad Clark got the program underway, making sure all legal fees and government regulatory requirements were covered.

WHY A FRANCHISE?

What are the benefits of being an AMS franchisee? According to Rick Grossmann, the number one reason is the comprehensive training program which enables an operator to expand their business without sacrificing quality. With the training program, a skilled and professional crew of DJs can be developed in the shortest amount of time so that the business can handle 10 or more events each weekend instead of just one or two.

To excite that growth in bookings, the AMS franchise program includes an aggressive marketing program that utilizes proven tools and techniques. Music is automatically updated monthly so time spent researching industry trends can be devoted to marketing. In addition, the time-wasting burden of preparing music catalogs, brochures, training manuals, and other operational pieces is delegated to the franchisor. Along with the material benefits of being an AMS franchisee are intangibles such as the credibility that comes from being affiliated with a professional national company.

The Southern California franchisor presently has 28 franchises in 11 states. Franchisee Sean Dasmann, 28, is the owner of three AMS franchises, in San Luis Obispo, Santa Barbara and Ventura, all purchased in '95. Until joining AMS, Dasmann owned and operated Digital DJs, a private Mobile DJ business. Digital DJs' headquarters was in Pismo Beach, AMS's home office was in Santa Barbara. "We were actually competitors," Dasmann comments.

Even though Dasmann had a part-time operation with Digital DJs, he wanted

more. AMS offered him the ability to be a full-time operation. Inevitably, he joined forces with his ex-competitor and, as spelled out by the franchise agreement, began paying seven percent royalties. But paying royalties wasn't hard considering the ultimate return.

For Dasmann, the amount of support received from the corporation is well worth it. AMS provides new marketing ideas and training methods, as well as the opportunity to network with other owners. Growth and expansion are goals Dasmann has accomplished with help from AMS.

During his last year as an independent, Dasmann had six systems and did about 300 events. "My first year with AMS, I went from six systems to 10 systems and did 600 events. My second year, I did 780 events with the same 10 systems. Now I'm a part of a bigger family... I have constant input on how to make my business grow to whatever level I choose," Dasmann says.

But you don't have to match Dasmann's ambitious undertaking. "A franchise owner can hop on board with only one system and do five or six events per month. They don't have to grow their business to 10 systems and do 500 events per year," Dasmann conveys.

THE BOTTOM LINE

The cost of an AMS franchise runs between $6,000 and $25,000 depending on the area served and whether or not the service needs to purchase music and equipment through AMS. Financing is available to make it affordable to almost anyone.

Exclusive territories are determined by population. Tad Clark works with potential owners to determine the size and scope of the territory that best serves both their short and long-term goals. Territories are determined on a first-come, first-served basis. Existing owners can purchase additional territories for half the franchise fee and they are always given the right of first refusal if someone is interested in an adjacent territory.

While it's true that the vast majority of DJ service operators still choose to go it alone, AMS has proven in a relatively short period of time that a solid franchise system for DJs has great value. It is an especially enticing idea for anyone in a super competitive area or for the novice who wants to focus their energy toward building a big DJ operation. For these entrepreneurs, Grossmann, Clark and McNeil and the franchise network make it known that AMS produces results. It's free enterprise in the purest form.

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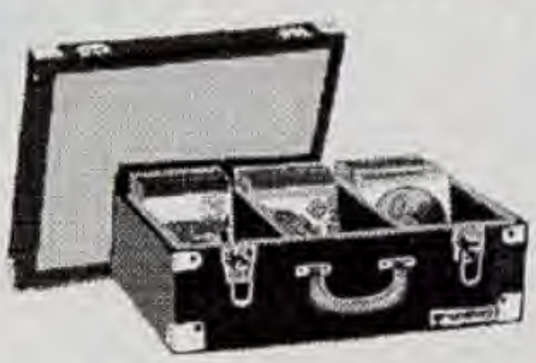

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By Steve "Island Jake" Jacob

Hey, BIG BLUE

Introducing the Necklace Pro mixer line from Italy.

Over the last few months, we've seen a real trend in mixer faceplates. White on black, which was a standard for so long, is on the way out. Wild new color schemes are in, with blue seeming to be the most popular. The newest and bluest line of pro DJ mixers is from an Italian company called Necklace and the brand name is ESO (taken from esoteric). The series leads off with four models and two on the way.

At the low end is the ESO One. With two switchable stereo inputs, one balanced mic input, four stereo outputs for house, booth, record and headphones, it's easily one of the most feature laden "battle-boards" I've seen to date.

The next unit is the ESO Hip. It has the same stereo inputs as the One plus an extra input that is balanced mic/line switchable. The five separate stereo outputs include a balanced Main, Monitor, and an unbalanced Record, plus a unique dual headphone section for listening to the PFL (Pre Fade Loop) or cue, and House mix simultaneously. As an added bonus there are three red LED beat indicator lights to allow you to visualize the impending mix.

The third unit in the group is the ESO Plug; which features four selectable stereo input channels and two balanced mic inputs. The output stage features one balance main, unbalanced monitor and record, and headphone. Also a Peak/Hold switch is provided for the meter.

The fifth model in the group, ESO Verse appears to be the perfect mixer for the venue that features live music, karaoke and DJ. Flipping a few switches transforms this 10-input DJ mixer to a six-mic, four-stereo line live mixer. Subgrouping and aux sends complete the overall description, but we'll have to wait until spring for this one.

Visually, the ESO mixers share a dual channel 12-step vertically mounted (except the plug, which is horizontal) LED output display. The graduations start at -20 and end at +8. A third vertically mounted LED display is positioned to the right of the output display for the cue or PFL section. This display proves to be beneficial in matching the cue and program levels for more accurate red-hot mixing capabilities.

The family lineage is also apparent in the use of a three-band parametric designed equalizer for each input. The uniqueness of the EQ won't leave you feeling blue while you adjust for Muddy Waters. Each rotary pot is dressed in black with sunflower yellow indicators; all wrapped in supple detented rubber jackets. All pots feature a generous

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±15db swing, while the low cut-off starts at 70Hz, (not the usual 100Hz). I suspect this is done to take more advantage of today's music content that is heavily bass laden. The mid and high cut-offs are the more traditional 1KHz and 10KHz, respectively.

Another ESO line feature is the individual input gain controls, perfect for those times when one source output signal is lower than others. Adjusting these pots instead of the mains will avoid the dreaded "I forgot to readjust my mic level" blues in the heat of the moment.

MEET BIG BLUE

I recently had a chance to evaluate an ESO Pro, purported to be "the DJ mixer." Visually, the Pro shares the same UV blue color scheme that separates the input section from the rich black output section.

The Pro has six stereo inputs, including two switchable and balanced mic/stereo line inputs. Muting and a Peak/Hold switch are added as nice touches. The main and monitor outputs are balanced, plus there are three unbalanced outputs. Two of the three are dedicated to recording with the option of muting the mic level.

The sixth and final output is for the headphone. This may seem insignificant... until you hear the quality of this output. Where the sound quality of the headphone feeds is overlooked on most mixers, the Pro contains a quality headphone amplifier and ties it to the EQ section for one of the most sonically accurate and pleasing headphone signals I've experienced. My Studio AKGs confirmed what my ears already identified from using my cue cup.

Each input/output, plus the input assignable crossfader, features the same ergonomically designed professional sliders; the only difference being the crossfader and the output sliders are sunflower yellow with a black horizontal center strip; the inputs are visa-versa.

The only minor flaw I noted was the sliders seemed dry. They made a slight scratchy sound (not audible through the system) when moved. This may be nit-picking, but I believe this slight adjustment to match the buttery smoothness of the rotary pots would go a long way to improving the overall tactile experience.

It's rather incredible and commendable that the ESO One, the least expensive board, features the same specs as the top of the line ESO Pro and Verse.

POWER AND SOUND

The ESO Pro, as well as the rest of the family, use a curious 15v power supply. It's not mounted internally, which could cause noise, nor is it the common "wall wart." The actual transformer is a typical looking rectangular black box with two tails attached on opposite ends (similar to Rane). One end is the standard two prong AC plug, while the other features a five pin din type plug. Not being an electrical engineer, my guess is this contributes to the overall sonic excellence of this board; especially considering the power needs of the expanded 15db sweep and the 70Hz low EQ threshold.

It's rather incredible and commendable that the ESO One, the least expensive board, features the same specs as the top of the line ESO

SPECS

	Eso Hip	Eso Pro
Phono Input Sensitivity	2mV to 20mV @ 1kHz	2mV to 20mV @ 1kHz
Phono Input Impedance	47KΩ	47KΩ
Mic Input Sensitivity	1.6mV (balanced)	1.6mV (balanced)
Mic Input Impedance	1KΩ (balanced)	1KΩ (balanced)
Line Input Sensitivity	775mV to 2.45mV	775mV to 2.45mV
Line Input Impedance	10KΩ	10KΩ
High EQ	± 15db @ 10kHz	± 15db @ 10kHz
Mid EQ	± 15db @ 1kHz	± 15db @ 1kHz
Low EQ	± 15db @ 70Hz	± 15db @ 70Hz
Frequency Response	20Hz - 20kHz ±3db	20Hz - 20kHz ±3db
Main Output Level	.775mV (balanced)	1.55V (balanced)
Max Output Level	8.5Vrms (+21dB)	8.5Vrms (+21dB)
Main Output Distortion	<0.03% (20Hz - 20Khz)	<0.03% (20Hz - 20Khz)
Main Output Impedance	330Ω	330Ω
Monitor Output Level	.775mV (unbalanced)	.775mV (balanced)

Pro and Verse. The main output level in the Pro and Verse is two times that of the One and Hip, but all important frequency response numbers are identical. The Pro and Verse exhibit a 2db increase in signal-to-noise ratio, but at 90db the One and Hip are by no means anything to get blue over. It just goes to prove that a board doesn't have to have a lot of inputs and outputs to be sonically superior.

Compared to the Rane MP24, a benchmark for sonic clarity, the numbers, including signal-to-noise, are pretty similar. The frequency response on the Rane is greater than the ESO and the power supply is more powerful.

Now for the dimensions. The ESO line goes with the standard 19-inch wide, but the height is a full 5 inches greater over the Rane MP24's modest 7 inches. The MP24 is almost a full inch deeper, at 5.3 inches, but the ESO is almost 4 pounds lighter.

Test Bench:

Other products used in this review included:

Shure SC wireless microphone
Denon 2700 CD player
Crest CA9 amplifiers (2)
Apogee AE-SB subwoofer speaker (1)
Apogee AE-3s2 satellites speakers (2)

Size wise, the height of the ESO is comparable to the Blue Danube. It eats up rack space like a piranha. Super for club use but if you have little room to spare in your mobile rig this could cause a problem.

LET'S TALK GREEN

You should spend good money on a good mixer. For $600 retail, the ESO Pro is a very good product. The two-channel ESO One lists at $299. The three-channel Hip is priced at $379, and the mixer that is likely to find the most favor with mobiles, the ESO Plug, lists for $499. As with any new line, reliability over the long haul is anybody's guess, but with ESO it looks like we've got a good product that won't change its colors once you get it home. For more information, contact Pacific Supply & Trading Company, 3091 North Lima Street, Burbank, CA; tel: (818) 558-1061; Web site: www.pstco.com

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FOR MOBILES LOOKING FOR A MIXING WORKHORSE, THERE ARE PLENTY OF POSSIBILITIES IN THE MID-PRICED STABLE.

BY HENRY COLLINS

If your taste in mixers favors champagne but your budget says microbrew, there are a number of mid-priced mixers on the market with an excellent complement of features and performance.

WHAT TO EXPECT

Technology doesn't come cheap so don't expect to find a lot of digital gadgetry on a mixer in the $400-$600 range. But you can expect improved performance specs, better faders, and greater versatility than mixers less than $400. You will also find less parity in features and performance among mid-priced mixers simply because the price point is high enough to let mixer companies with on-site R&D and manufacturing compete in this market. To put it another way, if you're looking to buy a $25 wristwatch, you have an endless selection to choose from but you still end up with a $25 watch that's probably manufactured from the same factory as all the other competing brands. On the other hand, shop for a $300 or more watch and your field of choices begins to narrow considerably because there is a greater demand for quality in this range. The same holds true for DJ mixers. The $400-$600 price range is where we start to separate the men from the boys.

BALANCED OUTPUTS

If you're looking for a mid-priced mixer with balanced outputs, the selection narrows to two models. American DJ Supply offers the XDM-352 priced at $410 and there is DJM-6B from Furman priced at $555.

Naturally, with more than a $100 price spread between the two mixers, you can expect to find some obvious differences. First and foremost is the Furman name and reputation for contractor-quality electronics. This four-channel mixer offers six stereo inputs, balanced XLR stereo and mono sub outputs, and a built-in Punch™ bass enhancement system for exciting, high-energy, chest-pounding bass reproduction.

I had occasion to use the XDM-352 to evaluate its features and performance. I was amazed at the level of quality manufacturing found at this price point. In fact, I installed it at a club to see how well it would hold up to nightly abuse and it came through with flying colors.

WHY BALANCED OUTPUTS?

Balanced audio inputs and outputs offer better noise cancelling than unbalanced connections. For this reason, balanced lines are always used *in sound applications where long* cable runs are required, as in live concerts and permanent sound installations. While unbalanced connections are fine for short runs up to 10 feet with quality cable, if you need to distribute a low-voltage program signal over a greater distance, switch to balanced connections.

If the back of your equipment rack is teeming with wire growth, a virtual jungle if you will, you may want to seriously consider switching to balanced connections, especially if your system is plagued with low-frequency hum. This hum may be caused by unbalanced input cables running parallel to power cords or too near a poorly shielded transformer. Using balancing connection may help to correct this noisy problem.

The XDM-352 from American DJ Supply

The XDM series is American DJ Supply's recent entry into the DJ mixer market. The XDM-352 is the flagship mixer with balanced main and separate booth outputs for zone applications. This full-size, 19-inch rack-mountable unit features four stereo input channels, assignable crossfader, Neutrik (combo) DJ mic jack and dual seven-band equalizer to name just a few of its quality features.

LESS IS MORE! QUANTITY VS. QUALITY

Some of the most important "behind the scenes" components found on a DJ mixer are the input channels. Input channels are a major factor in the signal-to-noise ratio and total harmonic distortion of a mixer. Thus, a mixer loaded with high quality input channels featuring top-notch faders will deliver much quieter operation and longer, more reliable operation than a mixer that features "bargain-bin" input channels and faders. Top-notch input channels featuring pro-quality faders such as ALPS or those employing VCA technology cost manufacturers a substantial amount of money to develop and produce, and therefore constitute a large portion of a mixer's overall price.

In order for a DJ mixer equipped with input channels of this caliber to fit in our mid-range $400 to $600 price point, the manufacturer must limit the number of input channels found on the mixer. Therefore, do not purchase a mixer that has more input channels than you need. A $500 mixer with two input channels is obviously going to deliver much higher quality than a $500 mixer with five channels. Thus, you can expect to find top-quality, low-noise input channels on most of the two to four channel mixers in the mid-range price point. If you are shopping for a mixer with five or more channels, you will probably have to jump over the $600 price point to find a unit of equal quality. Among the mixers reviewed, the highest level of input channel and channel fader quality was found on two three-channel units. The $569 GMX-ONE from KAM USA, and the $390 PMC-17A from Vestax.

While the $569 price tag may be considered slightly high for a three-channel mixer, the GMX-ONE delivers quality, rugged construction and design innovation. The VCA faders incorporate digital circuitry that prevents the actual analog signal from ever coming into contact with the fader. This tremendously reduces noise, and signal degradation. The unit also features three-band EQ and input trim controls on each channel, cue mix, independent master and booth outputs, and a silky-smooth, VCA crossfader.

AT THE WIRE

Just before going to press we learned that Vestax will be introducing a new DJ mixer with balanced outputs for under $600. Scheduled for release in January, the PMC 15 MK2 is a 19" mixer featuring 3-band EQ (+6/ -26 dB) per channel with 3 phono, 5 line, and 3 mic inputs, 2-band mic EQ, assignable crossfader, split/master selectable cue system, XLR and 1/4" master outputs, and a 1/4" sub master output with dedicated volume control. The PMC-15 MK2 will have a sticker price of $450.

The lower-priced PMC-17A features Euro-styling intended for the Trans/Techno DJ. Quality ALPS faders are used throughout. (ALPS faders are recognized for high-quality performance, and can be found in many of the top-quality DJ, recording and broadcast mixers currently available.) The unit also features an effects loop with individual Send and Return controls plus a bright, 10-segment stereo VU meter and rugged input source selectors for worry-free transformer-style effects. The one complaint that is almost certain to be noted is the unit's 10-inch wide chassis. Looking beyond this small physical handicap, the PMC-17A is a fine mixer offering solid performance at a comfortable price.

SAMPLING SAMPLER MIXERS

One would think that a good sampler mixer would be priced well above $600...and for the most part, you're absolutely right. A good sampler mixer capable of creating a sample with CD-quality audio requires 16-bit digital technology, the same type used in PCM (pulse code modulation) recording. This technology doesn't come cheap. In addition, storing the finished sample requires lots of RAM (random access memory). For example, recording a 16-second sample without linear compres-

Stepping back to move forward

A departure from many of today's gadget-laden mixers, the KAM GMX-ONE (reviewed in the January 1998 issue), is a perfect example of moving forward by going back to basics. The mixer's simple and uncluttered top panel provides the DJ with ample work area for fast and furious mixing. One of the mixer's most notable features is its VCA (voltage controlled amplifier) crossfader and channel faders. This level of technology is generally found on more costly mixers such as the PMC-05 PRO from Vestax with its "photo coupler" crossfader. In short, the KAM GMX-ONE is a fine example of what a "quality first" mixer is all about.

The slim line performer from Vestax

The three-channel PMC-17A from Vestax, with its 10-inch wide chassis, is designed for today's techno-mix DJ. The mixer features a full complement of controls including three-band EQ on each input channel, in addition to an effects loop with separate Send and Return controls. Suggested retail price is $390.

sion would gobble up .7MB (705,600 bytes) of RAM. To bring down the cost of a sampling mixer to within of most DJs, some manufacturers have employed less expensive 12-bit digital technology and a lower sampling rate. The trade off, of course, is audio quality but a well-designed 12-bit sampler can sound better than a poorly engineered 16-bit sampler. The MX3000 from MTX is an excellent example of a well engineered sampler mixer. Priced at $599, the four-channel MX3000 offers up to 16 seconds of 12-bit digital sampling with record quality approaching hi-fi standards. From Gemini comes three sampler mixers priced well within reach of even the most budget-critical DJ: the 12-second PDM-4012 priced at $359, the 12-second PDM-6012 for $409 and the PDM-7024 with 24 seconds of sampling time for just $479.

SMART EQS!

Do you think a three-band EQ, is a three-band EQ, is a three-band EQ? It may surprise you to find out that all equalizers are not created equal!

The first point is the number of bands offered. Obviously, a three-band EQ with bass mid and treble will give you better control over the signal and offer more creative flexibility than just bass and treble tone controls. A three-band EQ on a mixer's DJ mic channel can help "sharpen" the sound to better cut through crowd noise, particularly when using lower quality mics. It can also be used to match the sound of the main mic with the sound quality of wireless.

The second important variable is whether a single equalizer works on the master or if separate EQs are provided for each channel. A single stereo EQ for the mixer's master output works well for tailoring the master output signal and in reducing feedback problems. If you do not intend on using the EQ for tricks, or advanced "remix" manipulation, then a single master EQ will be adequate. For DJs who heavily incorporate musicianship and creativity into their set, a single EQ will be inadequate and frustrating. An independent EQ on each channel allows the user to "smooth out" frequency variations between tracks, create virtual remixes, and mix more creatively by independently "tweaking and peaking" each channel's EQ.

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Sampling simplicity from MTX

THE MX-3000 from MTX is a DJ-friendly 16-second sampling mixer offering a host of features and performance at a price within reach of serious DJs. The mixer's 12-bit digital sampler delivers near CD-quality recording for loop and stutter effects. Crossfade cueing, assignable/DJ replaceable crossfader and nine-band program EQ, sturdy input source selectors are among the mixer's front-line features. The MX-3000 accommodates three turntables, five line sources and two mics and has a suggested retail price of $599.

The third important component in EQ effectiveness is the amount of cut and boost (measured in decibels/dB) exacted when used. This is a factor that is overlooked by many people when examining EQ. Most lower-priced mixers typically deliver 10 decibels maximum of cut and boost. This amount of manipulation is enough to alter EQ mistakes found in a track's production, but not enough to be used for special effects.

Twelve decibels of cut and boost is an acceptable figure on mixers in the mid-range price point. Twelve decibels of boost using a fixed frequency point is nearing the ceiling of practical adjustment, as any more than 12 decibels of boost would create potentially speaker/amplifier damaging signal peaks. Some mixers, such as the Pioneer line, offer 12 decibels of boost and a signal-slamming 20 decibels of cut. Twenty decibels of cut and above is enough to do serious track remixing by practically canceling complete chunks of bass, hi-hat, and snare, for instance. Always check the cut/boost rating of a mixer's EQ before purchase! The higher the rating, the harder the EQ will work.

LOOK CLOSELY AT CROSSFADERS!

The crossfader is an equally critical component of mixer performance and reliability that is not always examined as closely as it should be. Many believe the only important element in crossfader design is its ability to be easily removed and replaced. While this is an important feature, other aspects such as assignability, the amount of plastic used in the crossfader construction, and perhaps most importantly the crossfader curve are overlooked.

Naturally, if you use more than two input sources/channels when DJing, an assignable crossfader is a necessity. If you use just two sources, the extra assignability is not a necessity.

While it is almost impossible to view the internal configuration of the crossfader, especially before purchase, the feel will say a lot about its makeup. If a fader has excessive up-and-down or side-to-side (crossfading excluded) movement, chances are good that plastic is used in the crossfader's construction which will shorten its working life.

The last important crossfader feature, crossfader curve, refers to points of the crossfader throw where the crossfading takes place. For example, a mixer designed for freestyle performance mixing will have a very "quick in" curve, meaning that the crossfader only has to be moved 1/8 to 1/2 inch to make the track audible. On a mixer designed for smooth house style mixing, the

Affordable sampling from Gemini

The PDM-6012 is Gemini's mid-line sampler mixer offering up to 12 seconds of digital sampling time. A variable pitch control allows you to speed up or slow down sample play back to create a wide range of mixing effects. The mixer also features an assignable/DJ removable crossfader, dual 7-band equalizer, 2-band mic EQ and separate main and booth outputs. The PDM-6012 is backed by a three-year warranty and has a suggested retail price of $409.

crossfader curve will bring the track in gradually over a longer fader throw. Your specific style and preferences, along with experimentation, will determine the best curve characteristic for you.

COMPARE, COMPARE, COMPARE!

Staying on top of the latest mixers hitting this market can be a full-time headache. Our recent Gear Book featured 125 DJ mixers and we still missed a dozen or more. With all these mixers to choose from, the task of finding the right mixer may seem daunting. As with any major purchase, you will always fare better when armed with the most information. Above all, base your choice not on the number of flashy bells and whistles. To get the most for you money, buy a mixer that does what you need it to do. And buy it from a dealer who you know can help you out in a hurry if a problem should arise.

MORE OPTIONS

Looking for a good, basic, reliable mid-priced mixer for your mobile service? Here are several good models to scope out.

BST's HIFE 401, at $438, is a four-channel unit with inputs for four phonos, four lines, and one mic. There's a master output and record out. Other features include 3-band EQ and pan control on each channel and "Sound Boost" which provides a momentary 3db boost.

Gem Sound's DS9905 at $499, a five-channel mixer with dual outputs has a 12-second digital sampler, echo and reverb effects.

Gemini's PS-727, at $459, is a four-channel mixer with inputs for two phonos, six lines, two mics and one aux. Main and booth outputs are provided along with record and send. Features include bass, mid, high and gain controls.

GLI's GLX-8000, at $399, is a five-channel mixer with two main outputs. Inputs are provided for two phonos, five lines and two mics. Digital sound effects and echo are also standard.

Numark's DM1600X at $485 offers four mix channels with three phono and seven line inputs. There's three bands of EQ and gain on each channel including the main mic and outputs for main, zone one, recording, effects and mono.

Last, but not least, is the ESO Plug from the Italian manufacturer Necklace. At $499, this four-channel unit offers inputs for four phonos, four lines and two mics (with XLR) and outputs for a balanced (XLR) main, monitor and record. Features include professional grade faders, rotary pots and circuitry.

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YAMAHA QY70

BY HENRY COLLINS/B.J. MORRIS

Test Bench

The following components were used in the product evaluation.

Rack: Odyssey CMC 11-14

Mixer: Pioneer DJM-500

Turntables: BST PR-136

Cartridges: Ortofon Concorde NCE

Equalizer: BST Process 10

Amplifier: QSC Powerlight 1.0

Speakers: EV T251

YAMAHA QY70
Suggested List: $599.00

Yamaha Corp. of America
P.O. Box 6600
Buena Park, CA 90622-6600
Tel: 714-522-9011
Fax: 714-522-9235

THIS REMARKABLE MUSIC SEQUENCER FROM YAMAHA COMBINES PROFESSIONAL QUALITY SOUNDS, EDITING, EFFECTS, AND SEQUENCING IN A UNIT THAT'S COMPACT AND AFFORDABLE.

It was a hot summer day in Franklin, Tennessee as we perused the various booths, and soaked in the culture during the annual Franklin Jazz Festival. We were here to relax and listen to the Southern-fried funk of the Wooten Brothers, but upon seeing the Yamaha banner calling our names from across the square, the tech-geeks inside got the best of us. We were greeted by Tony Escueta, a product specialist and tech evangelist at Yamaha, who led us directly to a small, average looking unit at the back of the booth. According to Escueta, this little unit, the QY70, could do everything that an electronic music artist could ask for. Needless to say, we had our doubts. After a 10-minute tour of the unit, several impressive demos, and a quick glance at the product sheets, our skepticism was gone. Upon returning to Nashville we contacted Yamaha, and within a week we had a shiny new QY70 ready to review.

ON THE CUTTING EDGE!

Any time a product comes across our bench that utilizes innovative, cutting edge technology, and offers new ways to tweak, twist, and bend the envelope of electronic music creation, we rejoice! Replacing the GM (General MIDI) based QY22, the QY70 delivers the quality, useable sounds, editing flexibility, and effects, that performance and production DJs have been searching for.

Perhaps one of its biggest advancements, the QY70 offers the enhanced capabilities of Yamaha's industry-accepted XG MIDI format. This format delivers, in a nutshell, more versatility, expandability, programmability, and scalability than previously available via the archaic, in comparison, GM format. Thanks to the XG format, the QY70 is able to deliver three programmable 24-bit effects, 519 24-way multitimbral preset voices, and 20 drum kits. The unit also features an ultra-sensitive, two-octave mini-keyboard for direct tone control without the need for an external controller. If you desire the use of an outboard controller, the unit features a MIDI input and output, as well as a unique "To Host" eight-pin connector.

The advanced To Host connector allows the QY70 to be linked to your computer, making it the ideal laptop music system peripheral. Yamaha-designed software and driver are included with the unit, and are easily installed on your Macintosh, IBM/PC, or NEC computer. Once installed, you can use the computer to control sounds and effects, perform real-time recording, and even file and store recorded data. Best of all, this system does not require you to purchase an expensive MIDI card, as it connects directly to your computer's serial, or modem port.

Unlike many sequencers on the market, the QY70 features comprehensive, user friendly controls, and an easy-to-read display. As previously mentioned, the unit features a two-octave keyboard, with up/down octave pushbuttons. While the keyboard is not velocity sensitive, the unit features full velocity, attack, and delay

controls in edit mode. The QY70 features a 32-note polyphony, allowing the user to input chords in real-time. Chord, and chord structure information can also be entered after recording via the QY70's easy-to-use chord mode, which automatically formulates chord structure, and optimum bass (root) note. The unit's oversized 128x64 LCD display with contrast control provides easy, at-a-glance monitoring. We liked the unit's display design. When selecting a menu function, the display shows the information in clean, easy-to-read, pop-up boxes. When editing filters and envelopes, the display shows a picture of the waveform that changes as you adjust the parameters. When editing track, volume, pan, and effect settings, the display changes to a mixer-style graphical layout. These displays make editing and operation easier, and more accurate. Among the QY70's other professional features are four megabytes of wave ROM, 128 preset accompaniments, a whopping 24-track 480 PPQ sequencer, 25-300 BPM tempo mapping, and complete quantize and transposition record editing.

THE NITTY GRITTY

After all of these technically baffling features have been covered, there are still a few important aspects to be considered. Perhaps the most important: Does the QY70's 519 sounds and 20 drum kits sound good? Are they sounds that I can use? The answer is a resounding, YES! Sound quality was the paramount concern when reviewing this product. Too many of the sequencers on the market today offer all of the "ooh, wow" technical goodies in the world, but are loaded with sounds that the most eccentric German DJs wouldn't touch. Most of the sounds on the QY70 are great, useable sounds. The drum sounds, especially, are top-quality. Many of the kit sounds, we were informed by Escueta, were sampled from Dave Weckl's kit. The kit sounds exhibit excellent production quality, and when used with a small amount of the onboard effects, are some of the most "tasty," earthy sounds available. Another important aspect of the QY70 is its ease of operation, or "user-friendliness." We would not be completely accurate if we told you that the QY70 is a piece of cake to get around on. This is not a piece of gear we would recommend to a beginning DJ or first time MIDI user. This product offers so much, and is so complex and in depth, that you will probably bash the unit into pieces out of sheer frustration if this is your first dive into the sequencing abyss. The QY70, and its literature, is geared towards those with a moderate level of programming experience under their belt. Simply stated, if this is your first sequencer purchase, understand ahead of time that mastering this piece of equipment will require considerable amounts of patience and time.

continued on page 77

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Phone: 1-800-537-3491 FAX: 1-412-344-0818 E-Mail: aaps@pgh.nauticom.net

Test Bench

The following components were used in the product evaluation.

Rack: Odyssey CMC 11-14
Mixer: Next PDJ 50
CD Player: Pioneer CDJ-500
Equalizer: BST Process 10
Amplifier: QSC Powerlight 1.0
RTA: DOD RTA Series II
Speakers: EV T251, BST W118CX

ELECTRO-VOICE HIGH-Q
Suggested List: $165.00

Electro-Voice
600 Cecil Street
Buchanan, MI 49107
Tel: 800-234-6831
Fax: 616-695-1304

ELECTRO-VOICE HIGH-Q

EV IS TAKING AIM AT "LOW-Q" SOUND WITH SIZZLING HIGH-FREQUENCY REPRODUCTION, INTELLIGENT DESIGN, UNPARALLELED COVERAGE AND TOP-NOTCH COMPONENTS.

BY **HENRY COLLINS/B.J. MORRIS**

If you have ever been unlucky enough to be stuck in the back, balcony, or corner of an old warehouse-turned-nightclub, you have probably been disappointed by poor, muddied sound quality. While many of these venues sink thousands and thousands of dollars into renovation, they often overlook the acoustics. Happily enough, on the heels of such a problem comes an innovative solution from an equally innovative audio company.

EXACTLY WHAT WE WANTED

Introducing the High-Q long-throw, high-frequency loudspeaker from Electro-Voice. The High-Q is designed and constructed to add signal clarity and a crisp, sharp "edge" to large club and concert applications that utilize standard "low-Q" sound reinforcement. "Q" refers to the accurate directivity of a system. If a system has a high "Q", the signal produced by the system goes where it is directed. One common method of "Q" measurement is called the directivity factor. The directivity factor for a typical stage system with 90 degree horizontal and 40 degree vertical coverage angles is 10. This is acceptable in a small, short-throw application where only a few loudspeaker systems are present. In larger, more reverberant applications, however, systems with lower "Q" suffer a dramatic loss of clarity and coverage.

The High-Q, with its staggering directivity rating in excess of 20, is able to project razor-sharp, yet natural high frequencies into every corner of even the most signal-squelching room. In our indoor and outdoor testing, the High-Q radically increased the overall clarity and presence of our three-way system, and added a tasteful amount of ultra-high 20kHz to 25kHz sizzle.

THE GUTS...

With performance like this, we just had to look a little bit deeper. Our investigations turned up the results of countless hours of tedious product development by EV's stellar R&D (research and development) department. At the core of the High-Q is a one-inch, wide-beamwidth, titanium-diaphragm compression driver, with 300 watts maximum power handling capability. This advanced driver incorporates EV-developed convex-drive Time Path (phasing plug structure to produce silky-smooth, extended high-frequency performance. EV's exclusive Resonant Drive) coupling technology reduces the amount of equalization required to taper the unit's 3.5kHz to 25kHz frequency range.

Directing this signal to the precise location is the

job of the High-Q's 55 degree/horizontal by 35 degree vertical constant-directivity horn. Developed by EV in the 1970s, refined constant-directivity horn technology produces focussed, extremely accurate, controlled delivery of frequencies above 3.5kHz. To prevent frequencies below this point from exiting the determined coverage area and creating "muddiness," the High-Q features an onboard crossover with 3.5kHz crossover point. This crossover point also allows for noncritical matching to the main system.

To prevent any damage to the internal components, the High-Q comes equipped with EV-designed, self-resetting PRO protection circuitry. If the input signal exceeds the driver rating, the PRO circuit automatically reduces the power to the driver by six decibels. When the power is reduced to a safe level, the circuit resets. On several occasions during our testing, we deliberately overpowered the driver until the PRO circuitry enabled itself. The PRO did its job beautifully every time, and actually delivered slightly tapered signal reduction, making this drop less noticeable.

All of these valuable features are solidly protected by the High-Q's rugged polyethylene molded enclosure. An integral 1-3/8 inch pole mount provides added versatility, allowing it to be used without expensive, cumbersome trussing.

OPERATIONAL TIPS

The High-Q has been designed to achieve optimum performance in medium to large venues. In these settings, the unit operated with flying colors. In a small venue, the High-Q's exceptional efficiency and ultra-high frequency response proved to be overbearing, and piercing at times. Keeping this in mind, operate the unit only in a venue that is large enough to complement its design. The High-Q is not intended to be used with a low-frequency cabinet as a two-way system, as the unit is not a midrange driver. In our testing, the High-Q was best utilized in addition to our pre-designed three-way system. This unit is not intended to replace your existing PA components, but rather to add presence and "crispness" to the system's overall sound quality. In a nutsnell, exercise care when operating the High-Q. The unit must be used in tasteful moderation, as incorrect EQ and volume settings for the High-Q can cause your overall output sound to become overbearing and "top-heavy." We recommend the High-Q to sound contractors and knowledgeable DJs, who have previous experience operating high frequency projectors.

Throughout our large-space testing, the unit consistently delivered impressive performance. Once again, Electro-Voice has delivered a daring, innovative advancement in the quality of practical sound reinforcement. The High-Q is a definite "two thumbs up"!

BST JMC1600

REVERED BY SUBWOOFERS AND LOVED BY BASS ENTHUSIASTS, THIS COMPACT POWERHOUSE IS SURE TO SHAKE THE ROOM, AT A PRICE THAT WON'T LEAVE YOU RATTLED.

BY HENRY COLLINS/B.J. MORRIS

If you have ever been involved in live PA, you are aware of the plethora of myths and misconceptions relating to low frequency reproduction. We recently ran across one of the most popular of these misconceptions at a club in Nashville, Tenn. The owner was frustrated that his recent subwoofer investment (two new Eminence 18" drivers) was not yielding the chest-pounding bass expected. A closer inspection of the bass cabinets, as well as the amp rack, quickly revealed the problem. The bass cabinets were being driven by a sickly, multi-purpose amp that was intended to be used with monitors, or a small main PA...anything but bass cabinets! The club owner, refusing to believe this could be the problem, promptly recited the amp's eager specs and product claims. We nodded our heads in compliance and said our good-byes. Hence, the myth: Despite an amplifier's seemingly adequate wattage specifications and ambitious performance claims, chest-pounding, floor-shaking bass cannot be achieved without the use of an appropriately designed, efficient, thoroughbred, subwoofer amplifier such as the JMC1600 from BST. This powerplant delivers up to 1,680 watts (4 ohms bridged @ 1kHz) of quiet, sonically pure power, and comes equipped with many of the features that some competitors deem optional.

MADE TO THUMP!

We were quite pleased to find that the JMC1600 came right out of the box jam-packed with all the necessary features! The compact, 2U chassis is home to a monstrous toroidal transformer, and quiet, accurate Sanken MOSFET transistors. The two ohm stable JMC delivered, even during long duty cycles, a gutsy 1,680 watts bridged at four ohms, and 800 watts per channel at two ohms. During our testing of the amp on and off the bench, it consistently provided enough muscle to shake four of our Fane Colossus 18" drivers (600W continuous each), and still had plenty of headroom to spare.

TOTAL CONTROL!

Possibly our favorite aspect of the JMC1600 is its onboard signal processing. The unit comes equipped with active crossover and subsonic filter plug-ins. The unit's defeatable active crossover features four crossover points (80Hz, 100Hz, 120Hz, 140Hz), and is easily configurable via rear panel dip-switches. The JMC's defeatable subsonic filter rolls off all signals below 15Hz at 12dB per octave, preventing inaudible low frequencies from damaging speaker drivers, and sapping the amplifier's power. Also included on the unit's well-designed rear panel, are balanced, parallel XLR inputs and 1/4-inch TRS outputs that allow you to link multiple JMCs together without the use of annoying splitters or distribution terminals. This feature comes in quite handy when attempting to run multiple amplifiers off a single mixer output. The rear panel is also home to dual Speakon outputs, which can be configured for stereo or parallel mono operation, and a single Speakon output for bridged output. A selector switch adjacent to the output connection makes output configuration setup simple and guess-free. The use of secure, rugged Speakon connections, as opposed to five-way connections, is also a great and often-overlooked feature.

SAFETY FIRST!

Like any professional-quality amplifier, the JMC1600 features full, top-notch protection circuitry including thermal, short circuit, AC spike, continuous output current, and weak load protection. In addition, the JMC features unique "soft start" ON/OFF transient muting to prevent annoying, potentially damaging current spikes. To ensure that the unit keeps its cool, BST includes dual two-speed fans with oversized, front panel input vents. The poorly placed, side panel output vents are one of our only complaints. In typical, rack-mounted applications,

Test Bench

The following components were used in the product evaluation.

Rack: Gem Sound AR32

Mixer: KAM GMX-ONE

CD Player: Pioneer CDJ-500II

Processing: Aphex Aural Exciter 104

Equalizer: BST Process 10

Speakers: BST W118CX

BST JMC1600
Suggested List: $1,199.00

BST
1220 Champion Circle
Carrollton, TX 75006
Tel: 888-BST-0014
Fax: 888-FAX-BST9

these side panel vents will prevent the unit from achieving optimum air flow.

TO GET TO THE POINT...

Throughout our testing of the JMC1600 in various indoor and outdoor applications, it delivered thunderous, clean power, and problem-free operation. In fact, when used in the previously mentioned club, the amp performed with flying colors, bringing a smile to even the club owner's face. While it is true that the amplifier is only one part of successful low-frequency reproduction, your choice of amps will make or break your end result. We do not hesitate to recommend this amp to anyone demanding pumping, efficient power in a unit that comes stocked with all of the "options," including a full, three-year warranty.

Yamaha QY70 (continued from p. 73)

ONE HOT POTATO!

All in all, this is one of the most advanced, challenging pieces of gear to come across our bench in a long time. It is ideal for a virtually endless array of production and performance applications, limited only by your creativity. We were also amazed by the tiny size of the unit, and its price tag. This unit packs in features found on massive, rack-mountable units over four times its size and price. We are simply unaware of any other unit offering comparable features at the QY70's price point. This is a truly unique, innovative, and cutting-edge product from a company known for nothing less. You definitely owe it to yourself to check this one out!

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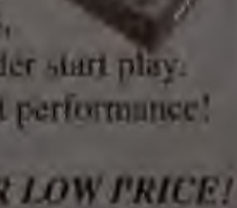

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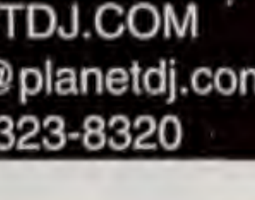

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IT'S HOT

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Is your crowd response beginning to resemble that of a symphony performance? Add laser excitement to your next light show with the compact, affordable Laserburst from Visual Effects Inc. (VEI). This lightweight, low-voltage laser is ideal for use in club installation, Mobile DJ, and house party applications. The bright 4.9mW red diode laser beam produces an exciting, animated lighting effect which is greatly heightened when used with fog or haze. The Laserburst features a versatile manual operating mode with dual, fully-adjustable speed controls that allow the creation of up to 100 thrilling laser effects. In automatic or sound-activated mode, the unit delivers 16 pre-set geometric patterns at a user-definable speed. For the utmost in crowd-pumping laser operation, multiple Laserbursts can be used together to create dazzling, overhead effects. The Laserburst operates on four AA batteries or with the supplied AC adapter, and comes equipped with truss-mounting rigging hardware. Suggested List: $129

Visual Effects, Inc.
3639 Dyre Avenue • Bronx, NY 10466
Tel: 718-324-0011 • Fax: 718-994-8825

Step Up The Pace

American DJ steps up the pace of visual excitement by adding stepper motors to its new Symphony II centerpiece lighting effect. Designed for clubs and other large venues, the Symphony II utilizes very quick, precise stepper motors to create a high-RPM light show that will transfix the crowd with its rapid movement, dazzling colors, and intensity. The Symphony II produces brilliant beams of colored light via eight flat mirrors, four flat spinning mirrors, and four multi-mirror spinning dishes. The effect delivers four dicroic colors: red, yellow, green, and blue, and an extremely bright HMI 575 discharge lamp. Set in motion by the stepper motors, the unit's spinning and rotating mirrors create sharp color rods that move and change at breakneck speed creating an effect that's nothing short of spectacular. Suggested List: $3,150

American DJ Supply
4295 Charter Street • Los Angeles, CA 90058
Tel: 800-322-6337 • Fax: 213-582-2610
Web site: www.american-dj-supply.com

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IT'S HOT

Keeping the Beat

Unleashed at this year's PLASA show, KAM's Beat-Pro offers quite possibly the most stable, accurate, and comprehensive BPM meter on the market. The main feature behind the Beat-Pro's astounding accuracy is its use of frequency selective calculation. The high-tech circuitry on board the unit calculates the time relation between the signals found in the 110Hz band (the typical kick drum source) only, and disregards any other BPM-confusing musical clutter. The unit also contains intelligent processing that automatically eliminates double or missed beats that are commonly found in hip-hop and electronic music. Additional fine adjustments can also be made to the BPM meter via the input trim control found on each of the unit's three channels. Any two channels at a time can be assigned to the unique offset window, which automatically calculates and displays the percent difference in BPM speed between the two tracks. In addition, the unit features user selectable real-time or average BPM calculation modes. Each channel also comes equipped with an independent BPM display and "beat" LED indicator, rounding out the comprehensive package. The Beat-Pro features the same input/output, channel, and EQ configuration and layout as the already established KAM GMX-ONE. Suggested List: $899

KAM USA
1140 Northeast 34th Court • Fort Lauderdale, FL 33334
Tel: 954-566-2997 • Fax: 954-566-9722

On A Roll!

The compact, lightweight RR-4 Micro cart from Music Industries Corp. makes transporting record or CD crates, and other small-to-medium sized gear, quick and painless. The extremely versatile Micro can be transformed into eight different configurations ranging from 26.5 to 39 inches in length, and features 20 and 25 inch foldable sides for stacking high loads. The unit can even be used as a gear stand on stage or in the studio. The RR-4 rolls on six-inch rear wheels and four inch front casters, and carries loads up to 350 pounds. The unit is also ideal for airline travel, tipping the scales at a featherweight 18 pounds! In addition, the pro-quality Micro features rugged steel construction, a super durable finish, stairclimbers, caster brakes, and an anti-slip frame bed surface. Give your back a break! Suggested List: $119.95

Music Industries Corp.
99 Tulip Avenue, Suite 101 • Floral Park, NY 11001
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Web site: www.musicindustries.com

Now Hear This!

Utilizing innovative, DJ-designed construction, and studio-quality, ear-pounding sound reproduction, the SE-DJ5000 professional DJ headphones from Pioneer New Media Technologies are going to change the way you listen to music! The SE-DJ5000s feature a unique foldable, rotating housing design that allows you to configure the earcups in a plethora of practical yet comfortable positions. In addition, a plush, detachable shoulder pad makes "shoulder-squeeze" monitoring easier and more secure than ever! Other pro-quality features include oversized 50mm drivers, gutsy 3000mW power handling, hermetically-sealed, sound-insulating body, and a gold-plated 1/8 and 1/4 inch connector. The SE-DJ5000 also comes equipped with a belt clip to ensure tangle-free mobility while wearing the headphones. Suggested List: $150

Pioneer New Media Technologies Inc.
2265 E. 220th Street • Long Beach, CA 90810
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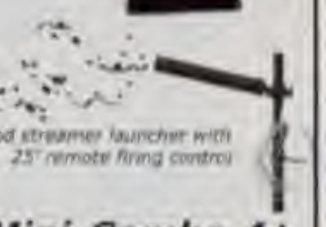

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Designed with input from customers worldwide, the new RLX Raklite from Littlelite is ideal for DJs, sound and lighting engineers, and anyone else requiring a crisp, directable white-light source from a 1U unit. The Raklite's sleek, black face-plate comes equipped with dual XLR connectors to accommodate dual XLR Series detachable gooseneck lamps (sold separately). A front-panel dimmer control makes on-the-fly brightness adjustment of the 5-watt halogen bulb(s) no problem. Suggested List: $89

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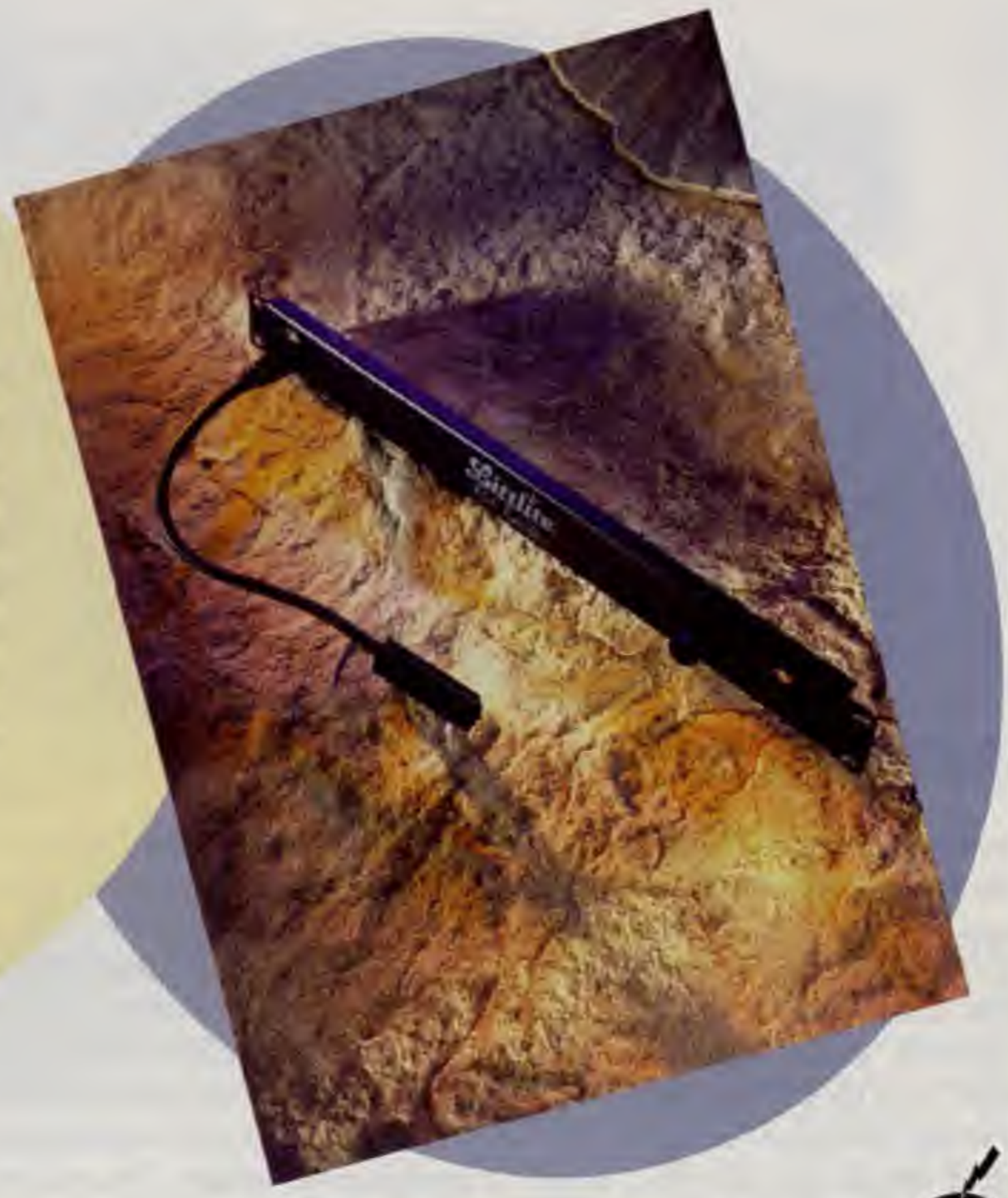

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Dancing the NIGHT away

In this issue, we have an interesting collage of compilations for you to add to your collection. There are some new sets and some not so new, but worthwhile, collections. All the following are packed with must-have titles if you're to go out there prepared!

BY FRED SEBASTIAN

The No.1
dance
PARTY
album
Featuring: Abba, N-Trance, Ultra Nate, Gina G, Sash!, Irene Cara, Yazz, Sister Sledge, Donna Summer, Frankie Goes To Hollywood, The Course, Take That, Kool & The Gang, Whigfield, Los Del Rio and more.

This new release aims to take its place among the best party compilations; no easy task. The **"NO.1 DANCE PARTY ALBUM"** packs 43 classic party anthems on this two-CD set that will definitely keep your party going. Tracks are:

Encore Une Fois ..... SASH!
Free ..... ULTRA NATE
Do Ya Think I'm Sexy? ..... N-TRANCE
..... w/ ROD STEWART
U Sexy Thing ..... CLOCK
Freed From Desire ..... GALA
Best Love ..... THE COURSE
Don't Give Me Your Life ..... ALEX PARTY
Boom, Boom, Boom ..... OUTHERE BROTHERS
Pump Up The Volume ..... M/A/R/R/S
Sweets For My Sweet ..... CJ LEWIS
Two Can Play That Game ..... BOBBY BROWN
Things Can Only Get Better ..... D:REAM
Theme From S-Express ..... S-EXPRESS
I Luv U Baby ..... THE ORIGINAL
Relight My Fire ..... TAKE THAT
Saturday Night ..... WHIGFIELD
Just A Little Bit ..... GINA G
Guaglione ..... PEREZ PREZ PRADO
The Macarena ..... LOS DEL RIO
Yodel In The Canyon Of Love .. DO RE MI w/ KERRY
5, 6, 7, 8 ..... STEPS
Flashdance...What A Feeling ..... IRENE CARA
Ladies Night ..... KOOL & THE GANG
We Are Family ..... SISTER SLEDGE
A Night To Remember ..... SHALAMAR
Bad Girls ..... DONNA SUMMER
It's Raining Men ..... WEATHER GIRLS
The Only Way Is Up ..... YAZZ
Dancing Queen ..... ABBA
Tainted Love ..... SOFT CELL
Relax ..... FRANKIE GOES TO HOLLYWOOD
Dizzy ..... VIC REEVES & THE WONDER STUFF
Come On Eileen ..... DEXY'S MIDNIGHT RUNNERS
Tiger Feet ..... MUD
Rock And Roll (Part 2) ..... GARY GLITTER
The Time Warp ..... DAMIAN
Hillbilly Rock, Hillbilly Roll ..... THE WOOLPACKERS
Y.M.C.A. ..... THE VILLAGE PEOPLE
I'm Too Sexy ..... RIGHT SAID FRED
La Bamba ..... LOS LOBOS
Don't Leave Me This Way ..... COMMUNARDS
You're The One That I Want, Greased Lightning, & Summer Nights ..... GREASE MEGAMIX
..... w/ JOHN TRAVOLTA & OLIVIA NEWTON JOHN
I Will Survive ..... GLORIA GAYNOR

The hunger for breaking and current top 40 hits is what the folks compiling the HITS ZONE series are after. Combining a variety of styles with mostly upbeat tracks has made this series a top seller. The newest **"HITS ZONE BEST OF '97"** dishes out 40 top artists and hits with many still gaining in popularity.

THE BIGGEST HITS FROM the Pepsi Chart
HITS
zone
THE BEST OF
97
INCLUDING: SPICE GIRLS • ALL SAINTS • HANSON • TEXAS
PETER ANDRE • ROBBIE WILLIAMS • BOYZONE • THE COURSE
LIGHTHOUSE FAMILY • JON BON JOVI • BACKSTREET BOYS

Track listings are:

Who Do You Think You Are ..... SPICE GIRLS
I Know Where It's At ..... ALL SAINTS
Where's The Love? ..... HANSON
Lonely ..... PETER ANDRE
Picture Of You ..... BOYZONE
Best Love ..... THE COURSE
Free ..... ULTRA NATE
Something's Goin' On ..... TODD TERRY
U Sexy Thing ..... CLOCK
Ecuador ..... SASH!
Freed From Desire ..... GALA
Saturday ..... EAST 57TH STREET w/ DONNA ALLEN
The Mighty High ..... REVIVAL 3000
Old Before I Die ..... ROBBIE WILLIAMS
What Do You Want From Me? ..... MONACO
Clementine ..... MARK OWEN
Love Won't Wait ..... GARY BARLOW
Finally (Classic Funk Radio Mix) . CE CE PENISTON
Waterloo Sunset ..... CATHY DENNIS
Indestructible ..... ALISHA'S ATTIC
Black Eyed Boy ..... TEXAS
Midnight In Chelsea ..... JON BON JOVI
Raincloud (D'Influence Mix) . LIGHTHOUSE FAMILY
Da Ya Think I'm Sexy? ..... N-TRANCE
..... w/ ROD STEWART
As Long As You Love Me ..... BACKSTREET BOYS
Sometimes ..... THE BRAND NEW HEAVIES
Ooh La La ..... COOLIO
I Shot The Sheriff ..... WARREN G

I Believe I Can Fly ..... R KELLY
Walk On By ..... GABRIELLE
Hey Child ..... EAST 17
Make It With You ..... UNIVERSAL
Alone ..... BEE GEES
If I Never See You Again ..... WET WET WET
Lovefool ..... THE CARDIGANS
North Country Boy ..... THE CHARLATANS
She's A Star ..... JAMES
Free Me ..... CAST
Traveller's Tune ..... OCEAN COLOUR SCENE
Nothing Lasts Forever .... ECHO & THE BUNNYMEN

From one of the leading labels in dance comes "**STRICTLY RHYTHM SUPERJAMS Vol.1.**" It's an excellent compilation of some of the best dance tracks of '97. Featuring mostly full-length and club versions (not pre-mixed), tracks are as follows:

Lovefool ..... THE CARDIGANS
Free (Mood II Swing Mix) ..... ULTRA NATE
Return Of The Mack
(Incredible B-Boy Orchestra Mix) MARK MORRISON
Nightmare (Sinister Strings Mix) ..... BRAINBUG
Do You Miss Me ..... JOCELYN ENRIQUEZ
Set U Free ..... PLANET SOUL
Mueve La Cadera ..... REEL 2 REAL
..... w/ PROYECTO UNO
Hold Your Head Up High (Mousse T's High Up Mix)
..... BORIS DLUGOSCH w/ BOOM!
Dub-I-Dub ..... ME & MY
Make The World Go Round
(Deep Dish Mix) ..... SANDY B.
Turn Me Out (Sol Brothers Turn To Sugar Mix) .....
..... PRAXIS w/ KATHY BROWN
In A Dream ..... ROCKELL
This Is Your Night ..... AMBER
Closer Than Close (Mentor Original Mix) .....
..... ROSIE GAINES
Funk Phenomena ..... ARMAND VAN HELDEN
..... w/ OLD SCHOOL JUNKIES
Love From Above
(Berman Brothers Mix) ..... MINDY K.

For high energy Latin music, the choice is Merengue. A bit more mainstream than the Latin house music popular in clubs, the new release of "**MERENGUE MIX 3**" is the long-awaited newest from a series of best-selling Latin compilations. Sold on Latin TV, it features many of today's hottest Latin acts and tracks. Nonstop and trackable, it also includes two megamixes of the full-length tracks on this CD. Tracks are:

Megamix (Long Version)
El Pollito ..... FREDDY GERARDO
La Tanga ..... ORO SOLIDO
El Ombliguito ..... POCHY Y SU COCO BAND
Quieren Mi Cana ..... CANA BRAVA
El Pure ..... ROKABANDA
Megamix (Radio Version)
Y Se Que Vas A Llorar ..... MANNY MANUEL
Marinerito, Marineron .....
..... PAPUCHO Y SU GRUPO WAO
El Rey Del Mambo ..... LA BANDA GORDA
No Puedo Olvidarla ..... RIKARENA
Quiereme ..... LOS SABROSOS DEL MERENGUE

The series of compilations called "Shine" has for years featured rock music and artists that have gone on to be well recognized names and hits. "**THE BEST OF SHINE '97**" will take a lot of guess work out of playing recent, current and breaking rock. Proposed tracks on this new two-CD set are:

Live The Dream ..... CAST
What Do You Want From Me ..... MONACO
We Could Be Kings ..... GENE
Nothing Lasts Forever .... ECHO & THE BUNNYMEN
She's A Star ..... JAMES
The Distance ..... CAKE
Found You ..... DODGY
Friday Street ..... PAUL WELLER
Alma Matters ..... MORRISSEY
Help The Aged ..... PULP
Your Woman ..... WHITE TOWN
Beetlebum ..... BLUR
Richard III ..... SUPERGRASS
Tubthumping ..... CHUMBAWAMBA
Paranoid Android ..... RADIOHEAD
She Makes My Nose Bleed ..... MANSUN
Monkey Wrench ..... FOO FIGHTERS
Summertime ..... SUNDAYS
Bittersweet Symphony ..... VERVE
Nancy Boy ..... PLACEBO
Do You Know What I Mean ..... OASIS
Stand By Me ..... OASIS
Star / Burning Wheal ..... PRIMAL SCREAM
Ain't That Enough ..... TEENAGE FANCLUB
Hush ..... KULA SHAKER
Come Back Brighter ..... REEF
You Showed Me ..... LIGHTNING SEEDS
Travellers Tune ..... OCEAN COLOUR SCENE
Swallowed ..... BUSH
Novocaine For The Soul ..... EELS
Get Higher ..... BLACK GRAPE
Love Is The Law ..... SEAHORSES
A New Pollution ..... BECK
Drop Dead Gorgeous ..... REPUBLICA
She's A Good Girl ..... SLEEPER
Tellin' Stories ..... CHARLATANS
Saturday Night ..... SUEDE
The End Is The Beginning...
Of The End ..... SMASHING PUMPKINS
Brazen (Weep) ..... SKUNK ANANSIE
Celebrate ..... LEVELLERS
A Life Less Ordinary ..... ASH

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WESTERN STARLIGHT

Heavy hits and classic rock anthems are the venue on the recent release of **"MONSTERS OF ROCK."** You get two CDs-38 songs. Here's the tracks:

Cum On Feel The Noise	QUIET RIOT
Once Bitten, Twice Shy	GREAT WHITE
Surrender	CHEAP TRICK
Round And Round	RATT
Every Rose Has Its Thorn	POISON
Poison	ALICE COOPER
Cherry Pie	WARRANT
Turn Up The Radio	AUTOGRAPH
When The Children Cry	WHITE LION
Fantasy	ALDO NOVA
Fly High Michelle	ENUFF Z'NUFF
Bang Bang	DANGER DANGER
The Warrior	SCANDEL
Girlschool	BRITNY FOX
(Can't Live Without Your) Love And Affection	NELSON
Heat Of The Moment	ASIA
Owner Of A Lonely Heart	YES
(I Just) Died In Your Arms	CUTTING CREW
We're Not Gonna Take It	TWISTED SISTER
Here I Go Again	WHITESNAKE
The Final Countdown	EUROPE
Nobody's Fool	CINDERELLA
Sister Christian	NIGHT RANGER
Cult Of Personality	LIVING COLOUR
Stone Cold	RAINBOW
You've Got Another Thing Comin'	JUDAS PRIEST
Seventeen	WINGER
Edge Of A Broken Heart	VIXEN
Fly To The Angels	SLAUGHTER
Your Love	THE OUTFIELD
Love Of A Lifetime	FIREHOUSE
Hold On Loosely	38 SPECIAL
Bails To The Wall	ACCEPT
Give It To Me Good	TRIXTER
Midnite Maniac	KROKUS
Fade To Blue	38 SPECIAL

Bob Rivers, much like Weird Al Yankovic, does cover versions of top hits with new lyrics that run the gamut from amusing to hysterically funny. **"BEST OF TWISTED TUNES VOLS. 1 & 2"** are both excellent collections of farce à la classic rock tunes. These tracks sound like the original artists' hit songs, until you hear the words. See if you can guess the original song and artist from the following track listings. Each volume is sold separately. A definite compliment to any collection.

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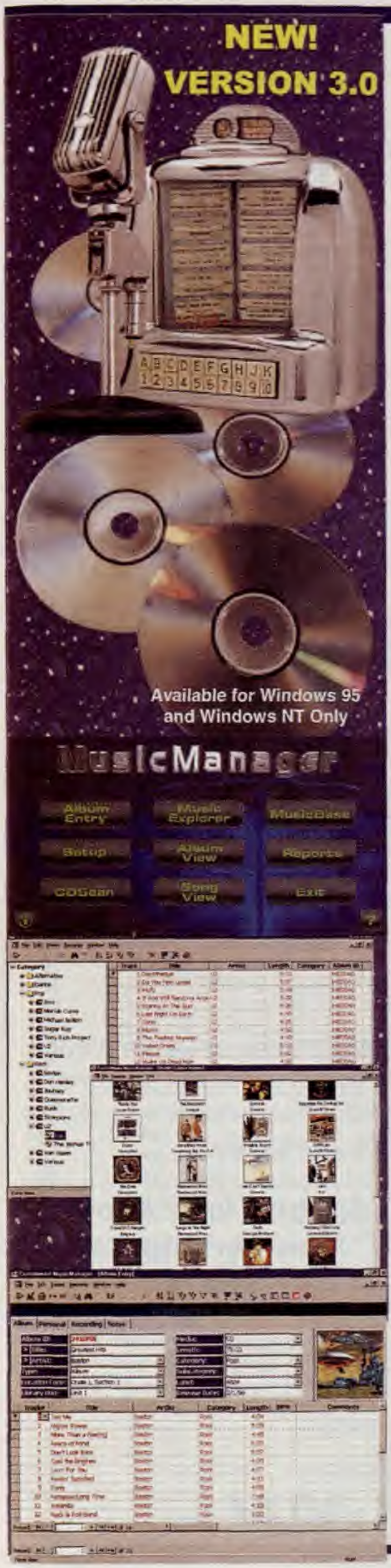

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Three Inch Tool
Downtown In The '90s
What An Ugly Man He Was
Minimum Wage
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The Old Man Is On The Commode
Spinning Reel
PLO's & Israeli's
Middle Age Waistline
Strawberry Rehabs Forever
Baby Madonna
A** Hole Sun
Magic Comet Ride

Best Of Twisted Tunes Vol.2:
Hello I Love You (Let's Get Tested)
I'm Just A Singer In A Holiday Inn
What If God Smoked Cannabis
Beat Up Old Jetliner
Read It In The Tabloids
Mr. Magoo
When A Man Loves A Chicken
I Used To Rock 'N Roll All Night
Getting Fatter All The Time
I'm A Weight Watcher
Officer Furman
OJ's Trial Thing
How It Feels (To Be Old)
Bowel Moves
Wrong Foot Amputated

Because of the huge response from last month's column here's more of the "best sellers" of 1997.

BEST OF VYBIN'

(Two CDs)
Return Of The Mack
(C&J Radio Edit) ..... MARK MORRISON
I Got 5 On It (Clean Short Mix) ..... LUNIZ
Nobody Knows ..... TONY RICH
Waterfalls (Single Edit) ..... TLC
The Crossroads (Remix) . BONE THUGS-N- HARMONY
Shy Guy (Radio Edit) ..... DIANA KING
Bump 'N' Grind ..... R. KELLY
I Will Survive (Silk's Old Skool Extended Remix w/
Clean Rap) ..... CHANTAY SAVAGE
One For The Money ..... HORACE BROWN
You're The One ..... SWV
How Many Ways
(R. Kelly Radio Edit) ..... TONI BRAXTON
If I Ruled The World (Imagine That)
(Main Mix) ..... NAS
Mutual Feeling ..... BEVERLEY KNIGHT
Whoo Hah!!! Got You All In Check
(Album Radio Edit) ..... BUSTA RHYMES
I Wanna Be Down (LP Edit) ..... BRANDY
Feels So Good (LP Version) ..... XSCAPE
Like This And Like That ..... MONICA
G-Spot ..... WAYNE MARSHALL
Kissin' You (Radio Edit) ..... TOTAL
Gangsta's Paradise ..... COOLIO w/ LV
Virtual Insanity ..... JAMIROQUAI
Good Thing ..... ETERNAL
Boombastic (7" Original Edit) ..... SHAGGY
Ocean Drive ..... LIGHTHOUSE FAMILY
Love Enuff
(Maserati Up Tempo Mix Edit) ..... SOUL II SOUL
24/7 ..... 3T
Sweetness (Radio Mix) ..... MICHELLE GAYLE
If You Love Me (Radio Edit) ..... BROWNSTONE
Every Day Of The Week (Radio Edit) ..... JADE
Like A Playa ..... L.A. GANZ
Back And Forth ..... AALIYAH
Down 4 Whateva ..... NUTTIN' NYCE
Undercover Lover ..... SMOOTH
Freak Like Me (Radio Version) ..... ADINA HOWARD
Only You (Clean Radio Mix) 112
..... w/ NOTORIOUS B.I.G.
(Can't Always Have) Sunshine C223
Get It On ..... CLASH OF CULTURE w/ PHOEBE 1
Sentimental (Original Radio Edit) ... DEBORAH COX
Je T'Aime ..... S.S. SOUL
Bomm Biddy Bye Bye
(Fugees Remix) ..... CYPRESS HILL

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I Will Survive ..... GLORIA GAYNOR
Funkytown ..... LIPPS, INC.

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You To Me Are Everything ..... THE REAL THING
Is It Love You're After ..... ROSE ROYCE
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Forget Me Nots ..... PATRICE RUSHEN
Heaven Must Be Missing An Angel ..... TAVARES
We Are Family ..... SISTER SLEDGE
Use It Up And Wear It Out ..... ODYSSEY
Let's Groove ..... EARTH WIND & FIRE
I Feel Love ..... DONNA SUMMER
You Make Me Feel (Mighty Real) ..... SYLVESTER
Disco Inferno ..... THE TRAMMPS
Play That Funky Music ..... WILD CHERRY
Hang On In There Baby ..... JOHNNY BRISTOL
Going Back To My Roots ..... ODYSSEY
If I Can't Have You ..... YVONNE ELLIMAN
Good Times ..... CHIC
Best Of My Love ..... EMOTIONS
The Hustle ..... VAN McCOY
..... & THE SOUL CITY SYMPHONY
Lost In Music ..... SISTER SLEDGE
Theme From Shaft ..... ISAAC HAYES
Young Hearts Run Free ..... CANDI STATON
Le Freak ..... CHIC
I.O.U. ..... FREEEZ
Jump To The Beat ..... STACY LATTISAW
Celebration ..... KOOL AND THE GANG
Yes Sir, I Can Boogie ..... BACCARA
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Silent Night	Christmas	5
It's Beginning To Look Alot Like Christmas	Christmas	6
The Twelve Days Of Christmas	Christmas	7
Away In A Manger	Christmas	8
Sleigh Ride	Christmas	9
Frosty The Snowman	Christmas	10
O' Come All Ye Faithful	Christmas	11
Rudolph The Red Nosed Reindeer	Christmas	12
Hark The Herald Angels Sing	Christmas	13
Silver Bells	Christmas	14
O' Holy Night	Christmas	15
It Came Upon A Midnight Clear	Christmas	16
The First Noel	Christmas	17
Winter Wonderland	Christmas	18

CD FM 5002

Tennessee Christmas	Grant, Amy	1
Christmas In Dixie	Alabama	2
I Only Want You For Christmas	Jackson, Alan	3
Rockin' Around The Christmas Tree	Lee, Brenda	4
Hard Candy Christmas	Parton, Dolly	5
Grandma Got Run Over By A Reindeer	Elmo & Patsy	6
Christmas Time's A Comin'	Reed, Jerry	7
Rockin' Little Christmas	Allen, Deborah	8
Old Christmas Card	Reeves, Jim	9
I Saw Mommy Kissing Santa Claus	Boyd, Jimmy	10
A Christmas Letter	McEntire, Reba	11
CHRISTMAS	Shelton, Ricky Van	12
Pretty Paper	Nelson, Willie	13
I'll Be Home For Christmas	Bogguss, Suzy	14
How Do I Wrap My Heart Up For Christmas	Travis	15
Have Yourself A Merry Little Christmas	Gayle, Crystal	16
Til Santa's Gone	Black, Clint	17
Santa Looked Alot Like Daddy	Owens, Buck	18

CD FM 5003

Joy To The World	Gilley, Mickey	1
Away In A Manger	Jennings, Waylon	2
If We Make It Through December	Haggard, Merle	3
O' Little Town Of Bethlehem	Gilley, Mickey	4
Up On The Housetop	Boxcar Willie	5
All I Want For Christmas Dear Is You	Mandrell, Louise	6
I Heard The Bells On Christmas Day	Gatlin, Larry	7
Jingle Bells	Wagoner, Porter	8
O' Christmas Tree	Hall, Tom T.	9
It Came Upon A Midnight Clear	Anderson, Bill	10
What Child Is This	Gayle, Crystal	11
I Believe In Santa Claus	Parton, D. & Rogers, K.	12
Deck The Halls	Boxcar Willie	13
O' Holy Night	Gatlin, Larry	14
We Wish You A Merry Christmas	Wagoner, Porter	15
Jolly Old St. Nicholas	Hall, Tom T.	16
O' Come All Ye Faithful	Jennings, Waylon	17
The First Noel	Anderson, Bill	18

CD FM 5004

Santa Bring My Baby Back	Presley, Elvis	1
Santa Claus Is Comin' To Town	Springsteen, Bruce	2
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Holly Jolly Christmas	Ives, Burl	4
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Happy Christmas	Lennon, John	6
Feliz Navidad	Feliciano, Jose	7
The Christmas Song	Cole, Nat King	8
There Is No Christmas Like A Home Christmas	Como	9
Please Come Home For Christmas	Eagles	10
It's The Most Wonderful Day Of The Year	Williams	11
White Christmas	Crosby, Bing	12
Here Comes Santa Claus	Presley, Elvis	13
Let It Snow	R & B	14
Christmas Family Friends And You	Weaver, Patty	15
Snow Medley	Christmas	16
Merry Christmas Baby	Presley, Elvis	17
The Greatest Gift Of All	Rogers, K. & Parton, D.	18

CD FM 5005

Have Yourself A Merry Little Christmas	R	
Jingle Bells	R	
Jolly Old Saint Nicholas	R &	
Joy To The World	R	
Let It Snow	R & B	
O Come All Ye Faithful	R & B	6
O Holy Night	R & B	7
O Little Town Of Bethlehem	R & B	8
Silent Night	R & B	9
Up On The Housetop	R & B	10
We Wish You A Merry Christmas	R & B	11
White Christmas	R & B	12
Blue Christmas	R & B	13
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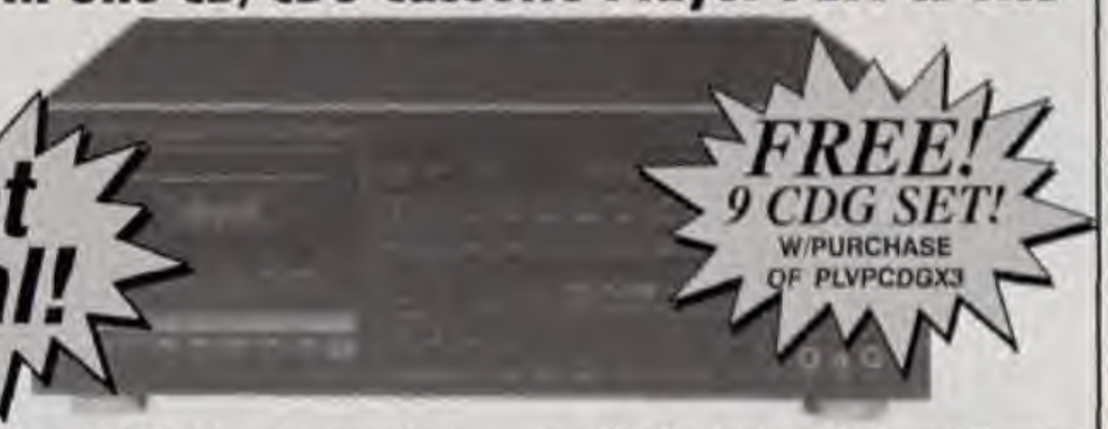

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The Doctor Is In

Consultant to the DJs has got the answers.

BY DAVE KREINER

In the last issue of *Mobile Beat* (January 1998), I introduced you to FAQs... frequently asked questions that I hear in my role as a nightclub consultant and music supplier. In the weeks since that issue hit the newsstands, I've received several calls and e-notes from other DJs with mobile, club and music related questions. By all means... keep them coming. That's what I'm here for. Take a look at the latest questions I've received and then give me a call with your comments or questions. My number and web site address are at the bottom of this article.

Q. I work in a club that has no marketing or promotions person on staff. The club owner wants to bring in an outside promoter and possibly take away one of my nights. Any tips on how to handle this situation?

A. Many clubs do not have the budget to hire a full or even part-time marketing person. They must depend on the DJ to do both entertainment and promotions. An outside promoter (someone not on the payroll) is usually brought in to help build new business. They can be paid in several ways. Usually a flat fee or guarantee, and/or a possible bonus over a certain level of customers through the door, etc. As with anything, there are pros and cons. A strong argument for a promoter is that a promoter has to make the night a success in order to get paid, which is the ultimate motivator. They will work very hard to make their night successful. The bad side is they have little or no risk (i.e. liquor license, insurance). They also have little loyalty. They could build a dead Tuesday night, and move the whole promotion to another club that may offer more money. It is always best for the club owner to get something in writing like a non-compete contract with any contracted labor.

I suggest you take responsibility to promote the club and ask the owner for more money when the promotion becomes a success. Do whatever it takes to build business, such as hand out flyers outside of the club and ask for 50 cents to a dollar for every flyer that comes through the door. If I were the owner, I would go with my own DJ and bar staff first. It is up to you to make yourself more marketable, which will enable you to demand more money.

Q. My club owner has asked me to start training as a manager. I like DJing but I know that there is a time limit on this type of job.

A. Many national chains, whether it's a club, restaurant or any business, will try to cross train their staff. Simply put, cross training is an effort to have current employees learn skills in other areas beside their daily responsibilities. In a bar, a door host may be trained to help a manager do closing procedures, a hostess may be trained to help with promotions and booking parties. An assistant in a mobile company may be trained to handle office and administrative duties as well as train to become an entertainer. Cross training is important because you are utilizing staff you already feel comfortable with and trust. Over a period of time, you might notice other skills in certain staff members that you can utilize in other areas of your operations. Ask the person if they would like to learn a new skill. You may be surprised. It is very important that you train the trainer. If the teacher doesn't have good teaching skills, correct support materials, or doesn't utilize company policy, your cross training efforts will fail.

Q. My club owner won't let me put out a tip jar, what should I do?

A. I am an absolute proponent for tipping if it is done with class. It is more acceptable if you don't promote it over the mic or demand it from the customer. A tip jar that is put out in your DJ booth is fine. For a Mobile DJ it is a little trickier.

A tip jar at a mobile gig might be perceived as cheapening your show. "Doesn't he charge enough to pay for his time," "No Class," "He really asked you for a tip?" You can just hear the repercussions from the bride now! In a mobile setting it is more of a service oriented situation. As a mobile, I would definitely accept tips, I just wouldn't set out a tip jar. There are always a few exceptions. In a club setting, the customer is already used to tipping. It is almost expected.

Also, if you accept a tip for a song, you are committed to play the song in a timely fashion. A mobile gig audience may be patient, but clubbers are usually drunk and may bug you to death to play their song. If they are persistent, and you can't program their request into your set, give them their money back.

Dave Kreiner is owner of The Source DJ Music Supply and Southern California Music, a music supplier and mail order company servicing 12" singles, CDs, remixes for Mobile DJs and Nightclub DJs. To get a free flyer, call (800) 775-3472 or check out their Web page at www.thesourceformusic.com

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DKKaraoke

DVD

. . . is it the next big format?

BY MARK JOHNSON

The beginning of a new year is a common time to reflect on the past year and what it brought us—reflecting on the big groups and songs of 1997 included. You may recall the press labeling The Spice Girls as the next Beatles or Supremes. But when you take the time to review the amount of music that these groups produced in a six-year period, it becomes very obvious that whenever any group is compared to the Beatles, Supremes or any other 60's super group, it's just plain hype.

I'm going to bet that The Spice Girls will be no bigger than Debbie (a.k.a. Deborah) Gibson or New Kids on The Block. In fact, 10 years from now, I wager The Bay City Rollers will be considered to have had more of an impact.

Could it be that the press just got caught off-guard in 1964 with the Beatles and have been trying to catch up with contemporary predictions? When something seems to duplicate the early ground swell, the press jumps on it and artificially creates the image it's the beginning of a new era.

I DIGRESS?

Currently there are five ways we can deliver music to our audiences: compact discs, vinyl, cassettes, minidiscs and digital audio tape. Most DJs have settled on just one or two of these methods, the most popular being CD and vinyl. A sixth alternative is a hard drive, but that is not yet in wide enough use to be included.

Returning to our Spice Girls vs. Supremes comparison, every year industries come up that promise to be bigger and better than what's already out there. The new up-and-coming is the digital video disc (DVD) format, which is creating quite a stir in the home entertainment market. DVD is killing VHS and laserdisc formats with its high resolution video, multi-channel, multi-language stereo surround sound. There's speculation that DVD may offer up to four times the capacity of a regular audio CD. Could this be the big thing that knocks the CD from its throne?

A PIECE OF HISTORY

Borrowing the phrase "He who ignores history is destined to repeat it," let's take a brief walk back through of the evolution of recorded music. Today, you can still purchase some (not a lot) of music on the original format, records. Whether Edison disc, acetate, polyvinyl chloride or vinyl, it still is an analog recording of music created by a needle vibrating in a groove. Here's my own unofficial time sequence:

Thomas Edison's first recording ("Mary Had a Little Lamb") was made on a (phonograph) cylinder in 1877. This led to the invention of the jukebox in 1889. Shortly after the turn of the century, the single-sided, 1/4-inch thick, flat Edison discs, came out and before long Enrico Caruso became the first million-selling artist.

The next major development was in the 1920s when the double-sided 78 rpm record was born. This evolved in 1948 to the 33 1/3 rpm LP.

Until that point in time, most records were recorded direct to disc with no editing or post production. There was no useful tape or re-recordable medium. Scratchy sounding wire recorders were used for voice recording.

In the 1940s, Ampex introduced tape for audio and video purposes. And toward the end of the decade, the first vinyl 45s became available. During the 1950s, 78s gave way to stereo LPs. With the '60s, came consumer interest in home recording. Small, portable machines with 3-inch reels recorded onto 1/4-inch magnetic tape. RCA introduced an early 1/4-inch cassette player with an hour's worth of tape in a convenient package.

Through the '60s, more forms of tape, including 8-track, 4-track, tape cartridges (for broadcast use) and various size reel-to-reel players with differing speeds, become available. Late in the decade Philips introduced the standard cassette as we know now it.

During the '60s, 8-tracks made listening to music in your car the place to be. But as more and more consumers concluded that 8-tracks were unreliable and a poor way to record sound, interest in cassettes grew. (The last available titles for the 8-track faded in 1986. Rest In Peace.) Because of their slow 1-7/8* inch per second tape speed, cassettes could reliably store up to 90 minutes of music (the two-hour tapes always jammed). The downside was hiss, wow and flutter. Dolby Laboratories embraced the cassette concept and set out to improve the sound.

The '70s saw the coming and going of Quadraphonic (four-channel) sound and VHS won the war against its arch video nemesis, Beta. There was also the short-lived Technics El-Cassette, a 3-3/4 inch per second self-contained reel-to-reel cassette. A short time later, Technics tried to create another recording medium called PCM digital (an early predecessor to the DAT) which recorded onto VHS tape. Nice idea, but no acceptance except from the professionals.

Other "bright ideas" of the '70s and '80s included "Nu-Discs" from Columbia Records. These were lower priced 10" albums and single-sided 45s. Both contained only Columbia titles and failed due to lack of retail cooperation. Many labels tried Half-Speed Mastering to increase the quality of vinyl records. High price and limited selection kept this from becoming a standard.

Finally, in the early '80s, a joint venture between Sony and Philips resulted in a prototype of the CD. At the time, Philips had long been out of the music software business and Sony hadn't yet purchased Columbia Records.

By the mid '80s, variations on the format had already come and gone. Remember the 3" CD single with 20 minutes capacity? Good idea except it required an adapter just like a 45 rpm vinyl single. CD-5 replaced it as the CD single format while cassette singles (cassingles) were taking a big bite out of the sale of vinyl 45s.

During the mid to late '80s, DAT came out as the tape version of CDs. With digital sound and quick cueing (still linear, but the first tape format to have time codes), DAT quickly caught on in the professional world, but not at the retail level.

With Sony's purchase of Columbia Records, the hardware giant acquired a huge catalog of proven artists' works and significant future holdings in current artists including: Bruce Springsteen, Neil Diamond, Barbra Streisand, Michael Jackson and Billy Joel.

Enter the '90s. Sony comes out with the minidisc backed by a reasonable number of catalog titles and a smattering of current titles as pre-recorded minidiscs. But no other label plays into Sony's hand. RCA (BMG), Capitol (CEMA), Warner Brothers (WEA) and virtually all other competing labels ignored MD.

The jukebox was first used in the 1930s. The name "jukebox" got its name from the African word, "jook," which is slang for dancing and partying.

In 1994, the annual sales of cassettes exceeded sales of vinyl albums. Clearly, vinyl was on its death bed. By 1995, CD recording had come out of the $20,000 studio and into the $2,000 consumer world with units from Denon, Marantz and Pioneer. By 1997, CD recording using a PC became available for just $500 and the first re-writable CD recorder appeared on the horizon.

WHAT NEXT?

Is there a format that can replace CD? Is it DVD? I see DVD as a new form of high density music playback like the CD. The future, however, doesn't happen overnight. Rather, it must first survive the hype and hoopla of a product's announcement before it can become a significant player.

I'm reminded of how Wall Street went wild when Radio Shack announced their first CD recorder. The product never made it to the shelves. Like it or not, we exist in a society where journalists can have quite an effect on what they're reporting. Advertisers also have a lot of pull by spending money to promote new products or technologies.

So when someone gets on their soap box and proclaims that DVD is the format the world has been waiting for, they are really just making sure that, if DVD hits big, they will be on record as an early supporter. The bottom line is, as a DJ, there is really only one format to embrace for the foreseeable future and that format is the reigning tag team of the CD and recordable CD.

* the standard for broadcast quality sound was 10 inches per second.

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Making the Connection

BY ART BRADLEE

You need good phone etiquette to close the sale.

During January and February, most DJs spend less time on the road and more time on the phone. With many recently engaged couples preparing to book for spring and summer weddings, now's the time for you to brush up on your "Telly Techniques."

The reason we advertise and promote our services is to get potential clients to call us on the phone. If you don't know what to say once they call, all your promotional dollars are wasted. What we say and how we say it determines whether or not we get the booking. Remember, you never get a second chance to make a good first impression.

Start with answering every call with a smile on your face and genuine interest in your voice. Regardless of how bad a day you might be having, you must instantly get over it the minute you pick up the phone.

You: "Good morning, (company name). This is (your name). How may I help you?"

Bride: "Hi. I'm getting married. Do you do receptions and how much do you charge?"

You: "Congratulations on your engagement! Wedding receptions are our specialty. What is the date of your reception?"

Never quote a price for your services up front. If she perceives your fee is too high, you won't even get a turn at bat. If she thinks you are too low, she'll wonder why. In either case, if you quote a price up front, she'll not hear another word you say. You need time to tell her what makes the price of your services worthwhile.

Bride: "I'm getting married on May twentieth."

You: "Where will your reception be held?"

Bride: "At the Ramada."

You: "They do a fabulous job!"

Bride: "Oh, you've been there?"

You: "At least a couple dozen times last year alone."

Bingo! Now the bride knows you're familiar with the facility and you have reaffirmed her choice of location, making her feel terrific. Her next conclusion is, naturally: If they were at the Ramada that many times, they must do a lot of receptions everywhere. This enhances your credibility.

You: "While I check our availability for May 20, let me tell you a little about us, what we do, how we do it, and how you can book that date today if you wish.

"I'm sure you know that the entertainment is the most important part of a wedding reception. The flowers will look and smell great; the food will be terrific. But, other than how beautiful you'll look on your day, it is the entertainment that everyone will remember. I hope that when they leave your reception, they won't be talking about the roast beef, but about what a terrific DJ service you had.

"Let me give you a brief description of how your reception will go. Your DJ entertainer will arrive at least one hour early, impeccably groomed and attired. We provide all the sound and lighting equipment. Our music library, pre-big band era right up to what is popular today, is second to none. Our DJs know how to break the ice and get your guests up and dancing.

Whether you want us to be the life of the party or just provide excellent music that you select; we accommodate your thoughts on how you want your reception to be. These are just some of the things to discuss in more detail with you and your fiancé approximately one month before your big day."

Now pause. Give her a minute to digest what you just told her, but not long enough for her to start asking questions.

You: "I've checked our schedule and we do have some availability for May 20."

Emphasize the word "some," implying that she should book now or you'll soon be totally booked.

You: "Our fee, which is based on four hours of nonstop entertainment, is only $____."

Always use the word "only." It makes it seem that your fee is really a bargain considering the quality of your services offered. If the going rate is $300 in your area, quote her $299. There is a world of difference psychologically.

You: "We work by contract and ask for a deposit of $100, which is due when you return the signed contract. The balance of our fee, less the $100 deposit, is due when your DJ entertainer arrives at the reception. Would you like me to send you a contract for you to look over?"

Don't say another word even if it takes her six days to answer you. She'll either agree to have you send a contract or proceed to give you one or two of the 16,976 reasons why people want to shop around. If she wants a contract, get the necessary information (address, phone number), wrap it up and move on to the next caller. If she wants to shop:

1) Don't take the rejection personally.

2) Don't change the tone of your voice.

3) Do offer to send her your packet of information designed specifically for brides- and grooms-to-be.

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You: "My pleasure, let me get some information from you and I'll get our bridal information packet out to you immediately. I'll then call you in five or six days to make sure you have received it and to see if I can answer any of your questions. I think you'll be suitably impressed with our promotional package. By the way, how did you hear about us?" (You spend money every day to make that phone ring, always ask where they heard about you. Track the calls and eliminate those sources which are not getting your phone to ring).

You: "Thank you for calling and, once again, congratulations on your engagement to be married."

It is done almost identically every single time. The secret is to never sound as if it's a rehearsed bit or a taped message. Never sound bored. The sound of that phone ringing leads to the sound of the cash register ringing! We all love to entertain, but isn't that the bottom line?

Art Bradlee, former DJ service owner with over 27 years experience is presently Sales Manager for Mobile Beat. He is owner of America's Best Mobile Entertainers' Consulting Service. His web site is http//:home.eznet.net/~mblencon

Reprinted with permission from Spinnin' 2000: The Ultimate Guide To Fun and Profit as a Mobile Disc Jockey (1997 revision), written by Robert A. Lindquist and Dennis Hampson. To order: send $19.95 plus $3 S/H to Spinnin' Pro DJ Products, P.O. Box 5, East Rochester, NY 14445.

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BY RENEE LASSIAL

Cornering the Market

Representating Cap Entertainment (clockwise) Left side: Tammy Broude, Simon Provan, Rob Freeze. Right side: Charlie Petrach (CAPS), Rachael Petrache, Derek Bishop

For someone who didn't know what he wanted to be when he grew up, Charlie Petrach, owner of Cap Entertainment, has done all right for himself in his hometown of Racine, Wisc. It began when he was in high school. Petrach, who was active in various clubs and organizations, was "picked" to DJ or emcee whenever the situation arose. Little did he know at the time that his future was beginning to unfold before him. Not long after, he decided to answer a help wanted ad for a DJ and seven years later… bought the company.

IT DIDN'T HAPPEN OVERNIGHT

Not even while Petrach was working as a DJ did he suspect it would become his career. He went on to attend the University of Wisconsin-Parkside, and graduated in 1993 with a degree in International Relations and Communications.

After college he continued to DJ part time, while working full time as customer service coordinator for Golden Books Entertainment. "I wanted a career where I could interact with people, have a flexible schedule, have a responsible position and earn a decent salary." Once he figured this out, he knew that owning an entertainment company was what he really wanted.

Petrach left his full-time job and his DJ job at Enjoy!! Inc. to work at BWI on the East Coast. It was here that he was exposed to large screen video dance parties. "I liked the experience of a big video party and the crowd reaction that it got," Petrach says.

In 1991, Petrach moved back to Wisconsin and started up his own part-time company. His previous employer, Enjoy!! Inc. was now his competition—but not for long. "In 1996, after I had been running my business full time for about a year, I heard Enjoy!! Inc. was being sold," Petrach says. So, at age 26, he bought the company, name and all. "Running the business with two different names didn't work well after a while, because we were in competition with ourselves!" Petrach says. So in 1997 he had one of his DJs take over the Enjoy!! Inc. business, located in Twin Lakes. "This worked very well," Petrach says, "because Twin Lakes is far enough away to be a separate market, but we are still close enough to give each other support."

For Cap Entertainment, offering video packaging was the obvious choice. "I already had the video experience and found out there were no other companies in Wisconsin that offered video, and only a couple in Illinois. This was a market just starting to grow (in the early '90s). We started doing video dance parties at schools and soon adapted them for weddings."

Cap Entertainment is conveniently located between Milwaukee and Chicago, Ill. Positioned within a two-hour driving radius of 10 different area codes; the scope of marketing possibilities is endless for the company. "The southeastern Wisconsin area is where we do most

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of our business, but we have always done a lot of school video parties in the Milwaukee and Chicago area. Starting in 1998 we will be a larger force in the wedding and special event market," Petrach says proudly. To help in promoting their business, Cap Entertainment mails a very attractive and professionally designed promotional flyer to prospective clients. It includes the company's services, how to reach them and client references.

Funn Mixx Video Party

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- 2 Panasonic DVD A-300 CD/VCD/ DVD players
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- 2 MTX S115 subwoofers
- 2 15" 2-way EVs by Sonic
- 1 Audio Technica ATW-R10 wireless handheld microphone
- 1 Panasonic portable SLVP-300 CD/ VCD/CDG player

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- 2 Eiki LC-300 video projectors
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- 1 Videonics digital video mixer
- 1 Panasonic 13" color video monitor
- 1 Panasonic Pro-VHS video camera

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- 2 American DJ Triple Derbys
- 2 American DJ Super Strobes
- 1 American DJ Star Ball
- 1 Martin Pro-2000 fogger
- 1 Martin Sweeper
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- 2 Lighcraft 412 mini-control centers
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Misc.

- 8 Ultimate Support stands
- Equipment racks by Sonic
- Equipment /Music cases by Loon Industries
- Over 1,500 music videos on VHS, VCD and DVD formats

THE BIG PICTURE

Cap Entertainment performs at various functions, including park and recreation department events. They also rent their equipment to halls and businesses. For school events they offer the "Funn Mixx Video Party." This package offers one to three large video screens, two to three VJs, lighting, fog, effects, sound and, of course, a DJ. Clients can go for the whole package or just what they can afford.

A nice feature the company offers for their wedding "Video Party" package is replaying the wedding ceremony at the reception on the big screen. As guests can't always make it to the ceremony, this feature provides the opportunity for them to see what they missed. After the reception, Petrach gives the bridal couple a video tape of the "highlights" of their reception, which includes the bride and groom's first dance, bouquet and garter toss, etc.

Cap Entertainment currently employs 12 DJs, VJs and MCs. Petrach's wife, Rachel, also works for the company as a DJ and office support. Their inventory of systems includes two Funn Mixx systems, two "Video Party" wedding systems and two DJ systems. Their music is available on VCD and DVD. "For now, our goal is to stay a mid-sized company. We will be transferring two more of our DJ systems into video systems over the next year, but keep the same number of systems," Petrach says.

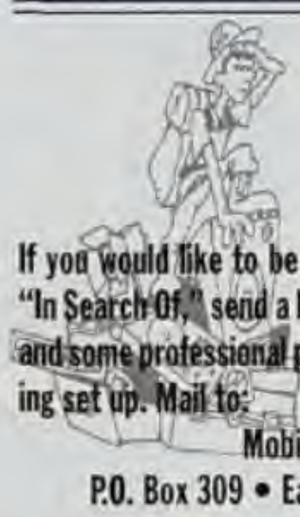
NOTHING'S PERFECT

As successful as Cap Entertainment is, not all their events go off without a hitch. "We do a large event every year," Petrach says. "It is a local post prom in Racine, Wisc. The prom runs from 9 p.m. to 5 a.m. and consists of seniors from all area high schools (2,500-3,000 attendees). It is a 'high pressure' event because of the number of people there, and they televise the event on local cable with over 100,000 viewers each year.

"The event usually consists of a three-DJ video party with three big screens, concert sound system, extra lighting and effects, and other attractions like: Orbotron Ride, Karaoke, Magician, Hypnotist, Velcro Wall, or other ideas—all presented by us." You would think that something this huge would leave large holes for gross mistakes; but this event, Petrach says, "is... not the most difficult."

Where they do have problems is at a weekly contract with a local college which offers a free DJ dance party to all students (2,000 plus). Typically, when the weekend comes, college students are looking to party hearty but a dance party usually isn't their first choice. As a result the crowds have been sparse. "When we get a small crowd, it is hard to keep them going. We have tried different theme nights, request nights, club nights, and even video dance parties. Same response," Petrach confesses. In Petrach's defense, we've heard the same comment from other DJs in various parts of the country. Apparently, when the weekend hits, college students would rather do their partying off-campus (where the beer is).

While that just proves you can't be all things, to all people, all the time, Petrach seems to do a pretty good job at it in his corner of the upper midwest.



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BY ROBERT TAYLOR

Karaoke's Finest Hour

Here in Southern California, if you want to know where to go for karaoke, you pick up the latest edition of *Karaoke Scene*. Along with being the area's top source for sing-along entertainment, *Karaoke Scene* plays a big part in promoting the karaoke concept by sponsoring the annual Karaoke Fest (co-sponsored in part by Vocopro).

Karaoke Fest is great entertainment, for both spectators and participants. It is undoubtedly the country's largest single-day karaoke competition. Those who make it to the stage are among the best KJs and singers in the southwest. The most recent event was held at Pharaohs Lost Kingdom in Redlands, Calif. on October 19, 1997. The grand prize included a professional karaoke sound system.

The KJs selected to compete (by their individual clubs) were no less than amazing. Each was given about 15 minutes to demonstrate their style. The contest winner was based on his or her ability to win over the audience. The audience included singers, hosts and spectators who enjoy watching and listening to karaoke.

For me, the Fest was a chance to pick up new ideas and twists on ways to revitalize old ideas. Even small additions that you bring home can add tremendously to your performance and, in turn, add to your bottom line. Not since last year's Mobile Beat DJ Show & Conference had I had a chance to network and swap thoughts with so many excellent and experienced KJs.

THE ENVELOPE PLEASE

This year, the top honor of "KJ of the Year" went to Jim and Betty Bean, the owners/operators of J & B Music and Entertainment. Together, they share a love for music and singing, so karaoke came naturally. They started out with a handheld system purely for fun, but soon their hobby expanded as they added amps, discs, lighting and songbooks. They now perform regularly at The Club at the Royal Lounge in West Coving, Calif. They lead theme nights and contests including Dolly Parton, Elvis and '70s Disco Nights.

On stage at the Fest, Jim and Betty had no idea what to expect. Their motivation was to have fun. It was almost 10 p.m. when Betty came on stage in front of a packed crowd. Meanwhile Jim (a retired police officer) and some loyal patrons from The Club passed out hundreds of small bicycle horns (a regular part of their act). The lights were flashing and flooding the stage as the two lead into their 15-minute show. The judges could not help but feel the same energy the crowd did.

After a brief intro, they broke into *We Shall Be Free* by Garth Brooks and the crowd loved it. After that, they introduced an incredible singer, Karen Kobb, who won third place for the "Creme De La Creme" singers with *Last Dance* by Donna Summer.

What came through most during Jim and Betty's performance was their sincerity. They really made the audience feel important and chose a song that had meaning. Rather than concern themselves with winning, they simply went out to have fun. They love what they do and the audience felt their energy. They have since been promoted to five nights a week at The Club and say they will continue the show until it's no longer fun.

SILVER AND BRONZE

Second place KJ honors went to Regi Perry. He and wife Jean lead a popular sing-along show regularly at Shakey's Pizza in Los Angeles.

Candace Klewer, who hosts at several clubs in Southern Calif.'s inland empire area, was the third place KJ winner. This was her third time competing in the Fest, which says something about her skill level. She loves music and saw karaoke as an avenue for fun and a way to make

a living. "What better way to make a living than at something you truly love doing," she says.

Candace observed that, "As time goes by it seems more and more of my audience members are spectators." These people come strictly to watch the performers and have no intention of singing. The quality of performers at her clubs is so good that audience members love just to watch them. She believes that karaoke has just begun to see its potential in the states.

So where is karaoke going? Upwards, especially since it continually gets better and more popular. In L.A. we will be forming an association soon for karaoke jocks to discuss such topics as profitability and insurance. The next Fest will be even bigger, better and more fun with more competition. Come see it for yourself! Your profits are determined only by your willingness to create and work hard on your creations. Go with your instincts and let it flow. Karaoke has grown up in the last four years and it's going to get more eclectic and interesting as the talent becomes more organized. Few have done the club thing as successfully or as in depth as these KJs plan to. I agree with them 110 percent. I see the same karaoke dream brightly shining and I wish them all luck.

These people are pioneers. They are just now realizing the future and where it is headed. You can hop on the train, too. Tickets are going fast to folks who share the dream. Come on and ride the train!

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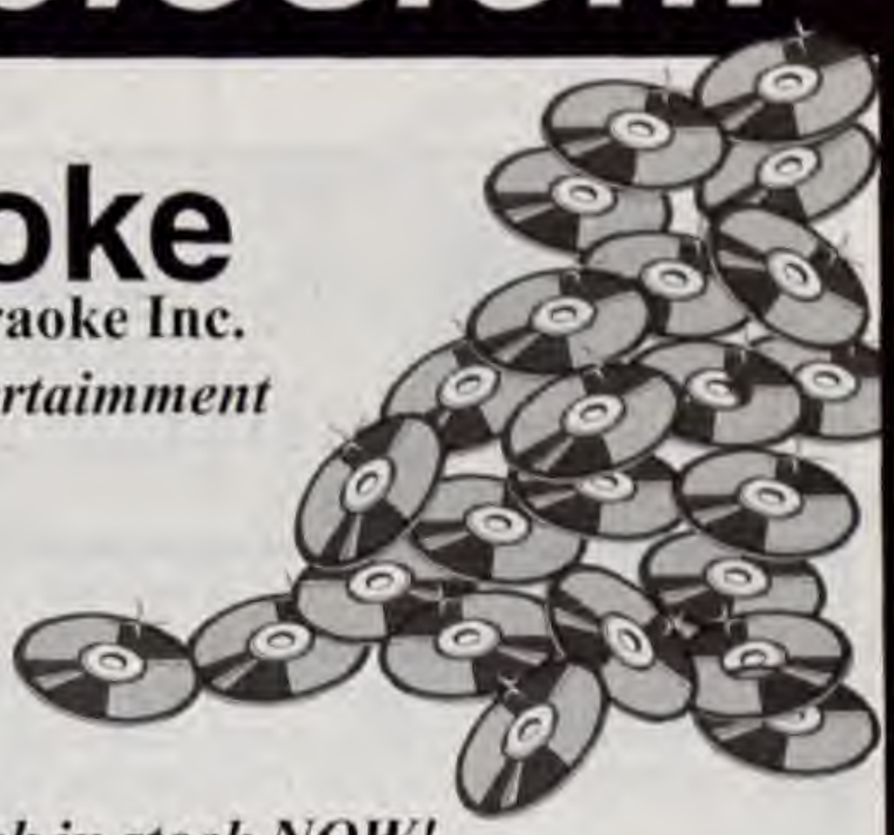

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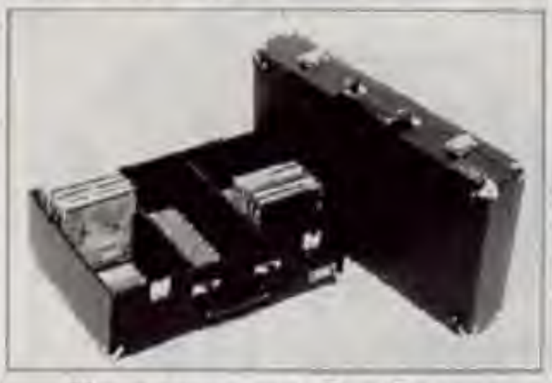

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#	Artist	Title	Label	BPM
1	CLUB 69	Drama	Twisted	132*
2	3RD PARTY	My Love Is Alive	DV8	128*
3	JANET JACKSON	Got Til It's Gone	Virgin	90*
4	ULTRA NATE	Free	Strictly Rhythm	125*
5	CYNDI LAUPER	Ballad Of Cleo & Joe	Epic	131*
6	SUNSCREEM	Catch	Pulse 8	142*
7	VICTOR CALDERONE	Beat Me Harder	Eightball	130*
8	CLUB 69	Much Better	Twisted	129*
9	DEBORAH COX	Things Just Ain't The Same	Arista	127*
10	SANDY B	Ain't No Need To Hide	Champion	123*
11	JOI CARDWELL	Run To You	Eightball	124*
12	AQUA	Lollipop (Candy Man)	MCA	142*
13	MARTHA WASH & RU PAUL	It's Raining Men... The Sequel	Logic	134*
14	ASCENSION	Someone	Perfecto	136*
15	FULL INTENTION	Shake Your Body	Sugar Daddy	126*
16	NO MERCY	Kiss You All Over (Remixes)	Arista	126*
17	MADONNA	Buenos Aires (DJ Promo)	Warner Brothers	128
18	BT	Love Peace & Grease	Perfecto	125*
19	LE CLICK	Don't Go	Logic / RCA	130 / 124*
20	ALEXIA	Number One	Popular	132 / 142*
21	KIM ENGLISH	Learn 2 Luv (Remix)	Nervous	125*
22	DUNCAN SHEIK	Reasons For Living	Atlantic	130*
23	MARIAH CAREY	Hoeney (Remix)	Columbia	128*
24	BACKSTREET BOYS	As Long As You Lvoe Me (Remixes)	Jive	124*
25	SPICE GIRLS	Spice Up Your Life (Remixes)	Virgin	125*
26	CAPPELLA	Be My Baby	Interhit	137*
27	DJ DERO	The Train	Ariola	127*
28	SASH!	Stay	Ultra	130*
29	BROOKLYN BOUNCE	Get Ready To Bounce	Edel	133*
30	SHE MOVES	Breaking All The Rules	Geffen	125*
31	JANET JACKSON	Together Again	Virgin	126*
32	AMBER	One More Night	Tommy Boy	122 / 127*
33	BYRON STINGILY	Sing A Song (Remixes)	Nervous	125*
34	FRANCE JOLI	Breakaway	Popular	129*
35	DAFT PUNK	Around The World	Virgin	121*
36	CYNTHIA	Like A Star	Tommy Boy	128 / 122*
37	FELIZIA	Samba De Janeiro	Tommy Boy	135*
38	ROZALLA	Don't Go Lose It Baby	Popular	126*
39	MOBY	James Bond Theme	Elektra	120*
40	AQUA	Barbie Girl	MCA	130*
41	DJ SUPREME	Tha Wildstyle	Interhit	138*
42	MARY J. BLIGE	Everything	MCA	91*
43	SNEAKER PIMPS	Spin Spin Sugar (Remixes)	Virgin Underground	129*
44	SASH! f/ LA TREC	Ecuador	Ultra	136*
45	ROSIE GAINES	I Surender	Big Bang / Import	125*
46	ALLURE	All Cried Out (House Mix)	Crave	120
47	STRETCH N VERN	Get Up...Go Insane	Grandslam	131*
48	LINDA EDLER	Something To Believe In	Atlantic	122*
49	MAW	To Be In Love	MAW	122
50	BOYSTOWN GANG	Disco Kicks	Ariola Dance	133*

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Gentleman to a fault

Some days it just doesn't pay to do the honorable thing.

When I booked a child's sixth birthday party, I envisioned a piece of cake. I didn't expect them to feed me cake; I just assumed that catering to a small group of children would be relatively easy. After all, I'm a lot taller than most six year olds. And I'd like to believe I'm a bit smarter than the average kindergartner. After that job, however, I wasn't so sure.

The day came and I was ready for it. I was well-rested, with plenty of vim and vigor for entertaining the exuberant youths. I had all the right props and music selected for such an event. Most importantly, I remembered a bottle of aspirin. I even wore decent but sensible clothing and shoes. I was ready for anything… I thought.

The party took off without a hitch. The teeny boppers were having fun. I felt sorry for the mother of the birthday girl—she was handling everything herself—so, gentleman that I am, I tried to aide her in entertaining the troops. Everything was going pretty well.

Halfway through, I noticed the birthday girl was standing under one of the trees in the yard and was looking up into it and crying. Her mother and I went over to see what was wrong. We discovered that the kitten she had just been given for her birthday had scrambled up the tree and couldn't seem to get down.

This is where being a gentleman can get you into trouble. Being a father with a little girl of my own didn't help either. I couldn't bare to see the child cry, so I offered to climb up the tree and rescue the 10-week-old fur ball. Fortunately I was wearing clothing that had enough give for such a feat. I scrambled up the tree, wondering who I was trying to impress. I finally made it to where the kitten was but it didn't seem that happy to see me. It kept inching away and I kept inching over, trying to get it in my grasp. I was reaching further, just a little further and then… I was falling!

The next thing I knew I was on the ground, but all I could feel was the throbbing pain in my arm. When my vision started to clear I saw the little girl standing over me. She wasn't crying anymore; in fact, she was smiling. But what really caught my attention was the kitten in her arms.

The mother explained that right after I fell, the kitten slid down out of the tree all by itself. She asked me if I was all right and would be able to finish the party. I assured her I was fine (gentleman to a fault). So for the last hour I fulfilled my responsibilities in considerable pain. Packing up my gear was tough because my arm had become quite swollen. I wasn't sure if I broke it or not, but I knew my next stop was the hospital.

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